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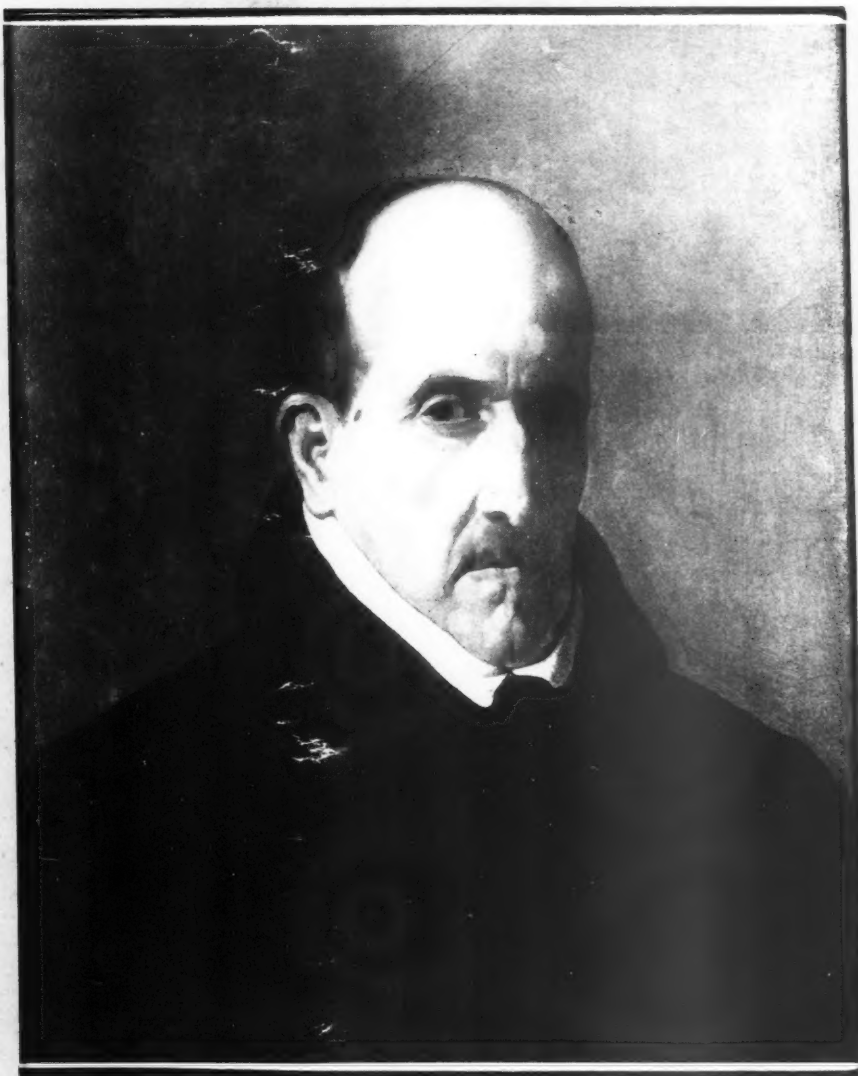
A RT DIGEST

APR 19 1932

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THE NEWS-MAGAZINE OF ART

*SEVEN Times
the Circulation
of Any Weekly
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American Art
Periodical*



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See Article on Page 8

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A Nurse—for Whom?

John Sloan's address at one of the sessions
of the College Art Association, in which he
referred to France as an example of a nation
wholly alive to the economic importance of
art, and in which he recommended the estab-
lishment of a federal Bureau of Art at Wash-
ington, was held up to ridicule in a "jazz"
editorial in the New York Sun entitled "Art
Calls for a Nurse." The writer, after 400
words of facetiousness, concluded with this
brilliant paragraph:

There must be experimental stations to test
new types of canvas, paints, crayons and studio
smocks. A long list of pamphlets must be pre-
pared to instruct artists and the lay public. There
will be leaflets on the portrait painters of Mon-
tana, on the art of the Chinese before 1848, on
cold-weather diets for landscape painters, on the
education of artist models and on the training
of juvenile cartoonists. Clearly, Mr. Sloan's cure
for what seems to him a sad slump in enthusi-
asm for native art has very attractive possibili-
ties, as any vigilant bureaucrat will be glad to
tell him.

The New York Sun—Dana's Sun—ought
to be ashamed of itself. The United States
government needs to concern itself with art.
It needs to follow France's example. France
knows that when an artist, whether he be
painter, sculptor, or designer, takes \$1 worth
of raw material and by the exercise of his
genius and his training, converts it into a
product that sells for \$20 in the markets of
the world, the French nation is \$19 ahead in
its national wealth and in its foreign trade
balance.

John Sloan spoke a language of gold, both
literally and figuratively, when in his address
he said: "The French government is inter-
ested in art, and France's commercial interests
are interested in art. And let me state right
here another indisputable fact: the American
government is not interested in art and Ameri-
can commercial interests are not interested in

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art. . . . No one need fear that I have any hope that a government department of art will directly foster creative art. The French government never has. It has been the firm foe of the work of every great artist who has made his appearance in France for the last six generations. Note that we must except the period of revolutions when the incubus of the government is lifted from the people, and when such artists as David and Courbet come to the fore."

And the great New York Sun "jazzed" Mr. Sloan's speech—the Sun of Charles Anderson Dana! It is not art that needs a nurse.

What Is a Medici?

Elsewhere THE ART DIGEST quotes, under the head, "Wanted: a Medici," from an article by C. J. Bulliet in which he emphasizes the need of millionaire art patrons to foster the development of present day masters, saying: "The Morgans are valuable in collecting and conserving the treasures of the past. But, may the gods send us now and then a Medici."

Mr. Bulliet does not describe the qualifications of a Medici. America has not been, and is not now, lacking in wealthy men and women who give encouragement to contemporary artists by buying right and left, works by scores and hundreds of living artists, known and unknown. It merely takes money to do this sort of thing. But the Medicis had the ability to recognize genius, lift it from the art rabble, employ it and thus bring it to fruition. Millionaire art patrons who would do the nation the inestimable service of fostering Botticellis, must first possess the ability to recognize a nascent one when they see him. Medicis,

perhaps, are rarer than Botticellis. Consequently their place in art history is high.

The Artist's Share

On page 16 of this issue is printed news concerning some phenomenal sales at exhibitions of moderately priced paintings, and on the same page is Guy Wiggins's pronouncement in favor of "pre-war prices" for the products of American artists.

THE ART DIGEST has long pointed out the advisability of painters re-examining the prices they put on their works. Some of them have done so, and are profiting. Besides the aspect of livelihood, there is another, of especial importance,—the artist who puts a "buyable" price on his pictures, and by this means gets them in 1932 into the homes of persons who love them, will find a vastly expanded market for his works when times get better.

The poultryman these days is not getting \$1 a dozen for his eggs, as he did during the war. The price is nearer 15 cents. Nobody can buy eggs for \$1 a dozen these days. And the artist who in 1932 sells a "\$500 picture" for \$100 or \$150 contributes to his own success and to the economic revival of his nation.

Whose Fault?

This edition of THE ART DIGEST shows, its staff believes, what THE ART DIGEST can mean to art in America. Yet, in the opinion of its staff, THE ART DIGEST is a pitiful thing,—throwing away, perforce, three times as much as its prints of "the news and opinion of the art world." If the art dealers of America would discard their hesitating attitude toward THE ART DIGEST, it would appear as a 64-page publication, and print all

that it should print about art. A 64-page ART DIGEST would mean much to art in America. The art dealers, by making a 64-page ART DIGEST possible, would gain much. But THE ART DIGEST will stay in its abortive size, or shrink even to 16 pages, before it will print "publicity" to boost the sale of pictures, or "play the game" of the art dealer who demands immediate "returns" for whatever he spends on the art press.

Upheld by its readers, universal throughout America, and by those art dealers who have the vision to comprehend the future of THE ART DIGEST, the magazine will go on, whether with 64, or 32, or 16 pages. The American art world has decreed that THE ART DIGEST shall not perish.

New York Criticism

[Concluded from page 17]

in the Post, "in that he paints naïvely and seriously what he sees before him without selection or elimination."

New York Sees Abramofsky

About 20 landscapes of Brittany and Paris by I. Abramofsky were shown at the Babcock Galleries during the first part of April. "Conservative in character, his work is marked by a sincere regard for the charm and picturesqueness of the French scene," said the Herald Tribune.

Scraped Canvas and Luminosity

Temporarily abandoning water colors, Lars Hoftrup exhibited at the Fifteen Gallery a group of oils, the majority of which were painted in upstate New York. "He obtains a remarkable degree of luminosity," said the Post, "through scraping his pigment down and letting broken color and underpainting produce a sparkling effect."

The ART DIGEST

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H. S. CIOLKOWSKI
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New York, N. Y., 15th April, 1932

No. 14

Richness of Color Marks Virginia's First Annual Art Exhibition



"Self Portrait," by Sara D. November of Richmond.



"Thornton Nye, of Wytheville, Va.," by David Silvette, Richmond.



"Ramona at Rest," by Theresa Pollak of Richmond.

Virginians all over the country responded to the call sent out by the Richmond Academy of Arts for the First Annual Exhibition of Virginia Artists. As a result 127 resident and non-resident Virginians submitted work, making the show, which will open April 17, at the A. A. Anderson Gallery, Richmond, more of a success both in number and quality than the sponsors dared expect. Art lovers of the Old Dominion feel confident that, after such an auspicious start, the annual will take its place among the nation's ranking exhibitions.

The exhibition as selected by the jury com-

prises 174 works by 97 artists—89 oils, 28 water colors, 15 prints, 18 drawings, 20 pieces of sculpture, and 4 miniatures. The jury: Hugh H. Breckenridge, Erwin O. Christensen and Duncan Smith for the paintings and black and whites; F. Legnaioli and F. William Sievers for the sculpture. The officers of the Academy feel that the selections are strikingly representative of Virginia artists, both of the older and younger generations, with richness of color being the dominant note of the whole. Although there is a tendency toward the conservative, works showing a definite break with academic traditions are numerous. Three typical ex-

amples are reproduced herewith: "Self Portrait," by Sara D. November; "Ramona at Rest," by Theresa Pollak; and "Thornton Nye of Wytheville, Va.," by David Silvette.

A few of the other exhibitors: Hugh H. Breckenridge, Duncan Smith, F. William Sievers, Carle J. Blenner, Clara Lea Cousins, Catherine C. Critcher, William De Leftwich Dodge, Sara Pryor Dodge, Thelma Cudlipp Grosvenor, Beatrice Kendall, Sargeant Kendall, E. E. Richards, Charles W. Smith, Mitteldorfer Straus, Pierre Troubetskoy, Harold Holmes Wrenn, Berkeley Williams, Jr., J. J. Sauters.

"No Culture for Leisure"

William Sloane Coffin, president of the Metropolitan Museum, speaking at a dinner given in his honor by the Art-in-Trade Club, which he founded 26 years ago, urged extensive art education to train the public to utilize its growing leisure. America, according to Mr. Coffin, will never become an artistic nation until the youth of the country and its sales forces, which largely determine public taste, are trained to appreciate art.

"At the present time," he said, "we have plenty of leisure for culture; but little culture for leisure. We are going through a great change in this country. Our industrial civilization is making it possible for the work of the world to be done in four or five days a week in seven or eight hours a day."

Dentist Extracts a Picture

A one man exhibition of paintings by Anatol Shulkin is being held until April 30 at the galleries of An American Group, New York. Eighteen oils are shown, including figure pieces, still lifes and landscapes.

An interesting circumstance accompanied the finding of an owner for one of Mr. Shulkin's paintings at the recent "Little International" of An American Group. A well known dentist liked this painting and offered his professional services in exchange for it. Mr. Shulkin accepted the offer.

Our Mary Will "Sculp"

Mary Pickford has announced that she is going to study sculpture with Boris Lovet-Lorski, whose portrait of Mrs. Jesse Lasky caused her to feel the plastic urge.

Says Sorine "Amazes"

During March, residents of Santa Barbara and its neighbor, Montecito, were treated to "two art sensations" such as seldom come together in one Pacific Coast community, according to Arthur Millier, in the Los Angeles Times. In Santa Barbara, "The Blue Four," the group name under which Paul Klee, Wassily Kandinsky, Alexander Jawlansky and Lionel Feininger exhibit, were presented. At the Renaissance Gallery, Montecito, portraits in tempera by Savely Sorine were shown.

Of Sorine, Mr. Millier said: "He amazes by disciplined drawing of a sort seldom seen today . . . He amazes also by the report that he gets \$15,000 a portrait . . . Such an artist can have no competitor—his style is too individual, too painfully arrived at. Character given classic interpretation would seem to be his aim."

Sickert, Modern, Champions Victorian Era



"Summer Lightning," by Richard Sickert, after a Woodcut by Sir John Gilbert (1817-1897).

The mid-Victorian period, a favorite subject of scorn and ridicule among the moderns, has found a knight-errant in Richard Sickert, one of the dominant personalities in English modern art. Keenly interested and well informed about the period, Sickert has endeavored to resuscitate its life from old engravings and revive its character in a series of paintings he calls "English Echoes." This method of resorting to prints of the past to obtain subjects is a mode he has invented and claims as his own. A group of his "Echoes" are included in Sickert's current exhibition at

the Beaux Arts Gallery, London, until May 14. The paintings are all recent ones, and present a marked new development of the artist's earlier work.

Most allusions in art to Victorianism are flippant; Sickert approaches the subject with knowledge and respect. Just as a composer will take a folk-tune and introduce it into a symphony to suggest mood or locality, Sickert has taken his themes from the illustrations of that age, but in recapturing the charm and sentiment of the Victorian era he has made use of modern methods in brushwork, pigment and composition.

France Knows!

Never is France unaware of the importance of displaying in foreign nations "the arts, industries and commerce of herself and colonies" [to use the phraseology of the New York Sun]. Her latest move has been to arrange for the construction of "La Maison Francaise" as a part of Rockefeller Centre, New York, which is to be the \$250,000,000 gesture towards culture of Mr. and Mrs. John D. Rockefeller, Jr.

The building, according to the Sun, will be operated by "an American corporation formed by the French Committee for the Development of Economic and Intellectual Foreign Relations," which expects "to make it the official headquarters in New York of leading French firms engaged in diversified commercial arts and industries."

The exterior of the building is going to be modernistic and inside will be plenty of "up-to-date" products of French art and industry.

No American artist and no American designer has a right to say a word after tasting the sour grapes of "La Maison Francaise." His government does not give a whoop in Hell for art or art-in-industry. This is the fault of the American artist and designer, himself, and those other Americans who pretend

to be art lovers. Not one in 1,000 of him and his clan knows the names of his congressman and two senators, or has ever thought of writing these gentlemen a letter telling what he wants. The congressman and the two senators are not to blame. Nearly all the letters they receive are from members of the Epworth League and the Bide-a-Wee Circle of King's Daughters, telling them that they will be sent straight to political limbo if they dare to cast a "wet" vote.

Grand Rapids Collectors

Art collectors of Grand Rapids, Mich., recently gave an exhibition of their treasures at the Grand Rapids Art Gallery, and made a comprehensive showing, especially in the fields of XVIIIth century English portraits, French primitives, Early American and French and American contemporary art. A feature of the show was a portrait of Alexander Hamilton by Gilbert Stuart, owned by Alexander Hamilton of Grand Rapids, a lineal descendant, who also lent a miniature of Hamilton's son by Malbone.

An entire wall was given over to eight paintings by George Inness.

THE ART DIGEST presents without bias the art news and opinion of the world.

Grosz and Sloan

There have been ructions in the board of control of the Art Students League, New York, over the proposal to employ as an instructor Georg Grosz, "the German Goya," who uses his Old World academic training to create paintings and prints that lay bare the horrors of war and the post-war sores of his country in a way that shocks many persons in the rest of the world. The board refused to invite him. As a result, John Sloan resigned as president of the League, and his resignation was accepted; while Jonas Lie, board member who opposed Grosz as an unhealthy influence on American youth also quit, but his resignation was rejected.

Then the students, who are the actual governing body of the League, held a mass meeting and passed resolutions demanding that Mr. Sloan be reinstated; that the refusal to accept Mr. Lie's resignation be revoked; that the engaging of Georg Grosz as instructor be approved; and that the League in general go on record as "against narrowness and chauvinism, against the domination of reactionary academic tendencies and against any discrimination because of political convictions, including communism."

It was made known that Mr. Sloan would stand again as a candidate for president if Grosz were approved as instructor.

Grosz, according to the Chicago art writers, is the great feature of the Twelfth International Water Color Exhibition at the Art Institute, which lasts until May 29. Ten pictures were sold in the first three days, and six of them were works by the German scapelist, which were acquired, not by a Grosz collector, but by six different art lovers.

Grosz will soon come to America. Two previous boards, according to Mr. Sloan, had cabled, asking him to consider teaching at the Art Students League. "Friends here having informed me," he said, "that Grosz was coming to the United States and could be had for the coming year, I felt that this opportunity to secure a live example of academic training (a combination unknown in this country), should not be missed.

"The question may arise—when there is so much talk of American art for America—why a foreign teacher? My answer is that a teacher is artists' material. Just as all American artists use foreign canvas because it is best, so may we use good foreign instruction.

"We could get Grosz, who is internationally famous, for the lowest price we pay an instructor. We've never had any academic training in this country except by proxy. Academic training sticks out in Grosz's work. We have no academic training in this country because we've been getting it at second-hand."

Mr. Sloan said he had been "sitting on his safety valve" for months. He asserted that the Grosz vote was a culmination of a series of "sentimental and financial timidities" which seemed to him to indicate that "the board

[Continued on page 29]

Marseilles Loses a Collection

The city of Marseilles has lost a bequest of valuable paintings by Monticelli from the estate of Henri Honorat because his last testament was a typewritten document. The courts held that a French will must be entirely in the testator's handwriting.

Toulouse-Lautrec's Lithographs

An exhibition of 150 lithographs by Toulouse-Lautrec is being held at the Cleveland Museum, made up largely of loans from local collectors.

Prof. Sigall Shows American Portraitists How to Win Success



Mrs. Patrick J. Hurley, wife of the Secretary of War, Painted in XVIIth Century Court Dress by Josef Sigall.



Photograph of Josef Sigall (Right) with Cabinet Ladies and Others at a Studio Tea. Left to Right: Mrs. Henry Alvah Strong, Mrs. Wilbur, Mrs. Hurley, Mme. Prochnik (Wife of Austrian Minister), Mrs. Edward Everett Gann and Ambassador Filipowicz of Poland.

One of the results of "the American wave" is the drive being made by artists and particularly by the American Artists Professional League to obtain legislation to prevent the giving of commissions for "official portraits" to foreign artists when the work is to be paid for with taxpayers' money. At present the foreign portraitist gets the cream of this sort of work at Washington. Is he a better painter than the American artist, and are the protests against him merely a manifestation of "sour grapes"? Or is the victorious foreigner a worse painter, and does he succeed because he is a past master in the art of getting into the good graces of society women and in using the influence of foreign diplomats? Is the American artist lacking in the publicity instinct? Is his social and political equipment too poor to permit him to survive in Washington? Does he deserve, because of these shortcomings, exclusion from the practice of his profession in his own national capital?

Perhaps he does fail to obtain commissions at Washington because of his inability to put himself into the vogue. With the idea

in mind that this may be true, and that there are American portraitists who would profit by having the successful formula correctly presented to them, THE ART DIGEST herewith reproduces photographs and quotes newspaper and magazine clippings that will give a more or less clear idea of the methods used by Prof. Josef Sigall, native of Poland, official of the Peruvian government and resident of Saratoga, Cal. This artist's success in obtaining sitters among high officials and their wives has given him a prestige that should henceforth enable him to get scores and scores of commissions from the nation's rich industrialists and their helpmates, which is the real advantage that accrues to a painter from his contact with kings, presidents and high personages, who never draw checks for portraits.

By way of properly introducing Prof. Sigall, THE ART DIGEST presents this excerpt, which appeared under a three-line head in the Washington Herald:

"President Hoover yesterday began sittings for a portrait, which is to hang in his alma mater, Stanford University. The painter is Josef Sigall, Polish by birth, who has the odd distinction of being honorary Peruvian consul general at large. One day he may be called the 'court painter' of this administration, as De Laszlo was in the Harding administration, for already he has painted the Secretary of War and Mrs. Hurley and the Secretary of the Interior and Mrs. Wilbur and for weeks there has scarcely been a day but that some official has had a sitting at his studio at the Mayflower."

The news of the painting of a portrait of the President for his alma mater went over the wires of the big press associations, and was printed in nearly every newspaper in the country. But nothing was divulged as to who, if anybody, was to pay for it.

Perhaps many will see subtlety in the news conveyed in this paragraph which appeared simultaneously in the Washington newspapers: "The portrait of Lawrence Richey, secretary to the President of the United States, was completed yesterday by Prof. Josef Sigall. Prof. Sigall, who has painted royalty abroad and dignitaries all over the world, recently

completed a picture of President Hoover." Apparently good will and publicity may be conquered at one stroke if the artist is clever.

The following tidbit appeared, word for word, in the society columns of at least two Washington newspapers: "Following the luncheon [at the White House], Mrs. Hoover and the ladies of the Cabinet went to the studio in the Mayflower of M. Josef Sigall, to view the portrait he has recently painted of Mrs. Hurley. M. Sigall has executed the portraits of many notables, including the former President and Mrs. Coolidge, when they were in the White House."

Still another newspaper printed this, which indicates that New York will soon have an opportunity to see Prof. Sigall's galaxy of Washington portraits: "The portrait of President Hoover which is to hang in his alma mater, Stanford University, was completed yesterday. It was painted by Josef Sigall, Polish artist, and will be placed in Sigall's exhibition in New York for a few weeks before being sent to Stanford."

[Continued on page 15]



"President Hoover," by Josef Sigall. Painted in the White House for Stanford University.



"Mme. Gretchen Prochnik, Wife of the Austrian Minister," by Josef Sigall.

This Old Picture Has Found a New Parent



"Portrait of a Florentine Doctor," by Colantonio del Fiore.

Many obscurities of attribution in the art field are being clarified as a result of contemporary research. The latest is the assigning of the "Portrait of a Florentine Doctor," once in the original Holden Collection and now the property of the Cleveland Museum, to Colantonio del Fiore by Lionello Venturi. The "Doctor" has now had four attributions. In the Holden catalogue it was described as "a Flemish picture of the XVth century," but had been previously ascribed both to Domenico Ghirlandajo and to Justus of Ghent, and thought to have been one of a series of portraits from the library of Federigo Montefeltro in Urbino. In making his attribution to Colantonio, Venturi took into consideration the similarities existing between the Cleveland canvas and several documented works of this

Neapolitan painter who is believed to have worked between 1420 and 1460.

Says the museum's *Bulletin*: "What might otherwise be puzzling—namely, the presence of such definite Flemish characteristics in a Neapolitan painter—is explained by Summonte [in a letter written by Pietro Summonte to Marcantonio Michiel in Venice]. He states that Colantonio worked in Naples under its king, René of Anjou, a disciple of the van Eycks, from 1430-1442, and that by adopting a Flemish manner of painting Colantonio contrived to acquire such a perfect Flemish mode that his pupil, Antonello da Messina, said that had he not died young, he would have done great things. Summonte, further, enumerates works by Colantonio, some of which are not now extant or are still unrecognized."

John Angel's "St. Michael"

Thirty carvers have started work on a gigantic granite figure of St. Michael the Archangel at the Cathedral of St. John the Divine, New York, modelled by John Angel. The statue will be nine feet in height and will weigh about six tons. It will be placed on a pedestal 73 feet above the pavement at the apex of the portal of the north tower.

While the statue will stand in an exposed position, the sculptor said "the ravages of the elements of New York will have scarcely any appreciable effect upon it in a thousand years."

839,093 Visit National Galleries

The total attendance at the National Gallery, Trafalgar Square, in 1931 was 562,710, the daily average on free days being 2,022. At the National Gallery, Millbank, the 1931 attendance was 276,383, with a daily average on free days of 912. The grand total was 839,093.

Borglum to Model Bryan

Gutzon Borglum has been commissioned to do a heroic sized statue of William Jennings Bryan to be placed in Washington, D. C., as authorized by Congress two years ago.

Fun--and More

The mammoth sixteenth annual exhibition of the Society of Independent Artists, on view at the Grand Central Palace, New York, until April 24, appears to be a little less "wild" than some of the previous assemblages. Although the Roman "star reporters" made the most of a "field day" to write witticisms on art, the critics almost unanimously commented on the more serious aspect of the show. All of them concluded their reviews with a few words on the service these free-for-all exhibitions are rendering to American art.

Interest in the "bartering" of art is being kept alive by the number of offers which have appeared. Jean Joseph was proffered a fur coat for her "Boy in White," valued at \$250. An aviator, who always wanted to be an artist, offered "a good bed and three meals a day" to an artist in exchange for lessons. A. S. Baylinson, secretary of the Society, accepted a suit of clothes for one of his wash drawings, priced at \$75, and Nabouri Foujioka, Japanese-American artist, got a year's rent for a painting of Paris. Chaim Gross traded his wood carving "Jazz Dancers" for a couch, two chairs, two bookcases, a coffee table and a telephone stand. Alfred Maurer was considering an offer of canned goods for his cubistic painting of George Washington.

Although one critic bewailed the fact that many of the artists had gazed too long on Matisse, Dufy and Chirico, Edward Alden Jewell of the *New York Times* wrote that the show abounded with "naïveté, without which the annual would be lost." "Possibly it is a shade less exciting than some of the shows in the past," he continued, "with relatively fewer lurid or otherwise astonishing paint orgies. Still, there are some priceless things . . ."

"One pained but very polite exhibitor writes in to plead that it is a mistake to look upon the exhibition of the Society of Independent Artists as a 'huge joke' and to single out for comment only the amusing or sensational exploits. He is quite right, and as a matter of fact—although news is news and a show's essential flavor has to be reported, whatever else may remain to be said—this department has not considered the Independents a joke, not for several years now. Of course, it is amusing and sensational and naïve and 'provincial' and, in spots, quite awful. Yet the heart of the gargantuan society 'beats true.' And by way of attesting that genuinely good, original or conspicuously promising documents were spotted in the vast heterogeneous free-for-all, here is a short list recommended to the Hall of Fame . . ." Then follows a long list of exhibitors.

The Society announces a costume ball to be held at the Grand Central Palace, the evening of April 16. Tickets may be had from Mrs. John Sloan, 54 West 74th St., New York.

Art in Mobile

A conservative tone runs through the exhibit now in progress by members of the Allied Artists Guild of Mobile, reports the *Mobile Register*. This is the first jury show ever given in that city, and it demonstrates to the community that there is an earnest group of artists working there.

Varied interpretations of landscape, still life and portraiture in water color, oil and black and white are included. Scenes in Mobile and the surrounding country provide much of the material for the exhibits.

They Know Nothing About Art, But They Know What They Like



Milwaukee has an art row, in which the judiciary assumes the role of critic, and which has wrought up the public to such an extent that the newspapers have devoted columns of space to the controversy.

The subject is the series of 23 mural paintings which Francis Scott Bradford, A. N. A., native of Wisconsin, and Prix de Rome man, painted for the new county court house. One judge went so far as to have one of the murals covered with a velvet hanging, at his own expense, on which he hung a cheap framed color reproduction of Stuart's unfinished Athenaeum sketch of George Washington, such as may be obtained at almost any notion store for a dollar and a fraction. Judge Adelbert J. Hedding did this, while several of his colleagues applauded and gave out newspaper interviews containing poignant and would-be funny remarks about the murals that decorated the walls of their respective courtrooms.

It was this Milwaukee set of murals, and particularly the one called "Labor"—which aroused Judge Hedding's ire—that caused the National Academy of Design in March to elect Mr. Bradford an associate.

"That mural, 'Labor,'" Judge Hedding told reporters, "has made me nervous ever since I moved into the new courtroom. The idea of such an art display is wrong. Besides, the scythe in this portrait is not made right. It doesn't take an art critic to see that. The picture was an eyesore to me."

This statement is all the more remarkable because Mr. Bradford declares there is no

scythe in the picture, and a photograph of it, herewith reproduced, shows no suggestion of a scythe. There was more reason, however, in the learned judge's next utterance, as quoted by the *Sentinel*: "People who don't appreciate art should not be obliged to tolerate it." [The Italics are THE ART DIGEST'S.]

John Messmer, county superintendent of construction, protested to Judge Hedding against the covering up of "Labor." He did not understand just what authority the jurist had to alter the decorations in any courtroom without permission from the county board. He said the courtrooms had been planned with great care and with a unified design, including the murals.

The architect of the courthouse, Albert Randolph Ross, quoted some Latin as applicable to the situation, "De Gustibus Non Est Disputandum,"—which, freely translated, means "Everybody to his own foolish taste." He added that the murals were carefully chosen with the idea of their appropriateness. "Of all places in the world where labor should be represented, it is here," he declared. "Incidentally, New York art critics agreed that the mural 'Labor' was one of Francis Scott Bradford's finest executions for the courthouse in its blending of colors and the proportions used in the figure considered with its surroundings."

But Judge Hedding was adamant. "I told Mr. Messmer," he said in the *News*, "that I covered the mural to preserve the dignity of the court. Everyone coming in here laughs at the mural. They criticize the misplaced anatomy of the woman holding the scythe."

Judge Hedding was ably backed up by John McManus, who is bailiff in another courtroom presided over by Judge Schinz, in which is placed Mr. Bradford's "Strength." Mr. McManus, judging by his name, has Irish blood, and he had noted with horror that Strength was symbolized by the figure of a man, naked from the waist up, wearing a flowing gown and grasping a huge blue snake! The snake, it is true, was shown as gasping, its fangs darting forth from its cavernous mouth. St. Patrick, Mr. McManus knew, had driven the breed out of Ireland without ever having come into such intimate and disgraceful contact with a blue serpent.

"Isn't that a Hell of a thing to put in a courtroom?" asked Mr. McManus, according to the *Journal*. "I'm not a student of art, but I've got to look at that picture every day, and if you asked me I'd say it's lousy. In fact, I think it's the lousiest picture of the whole bunch. What kind of a snake is it, anyway? Who ever heard of a blue snake? Look at those fangs, pointed right at the witness chair. It'll probably scare them out of their wits, and I've got the job of keeping order in the court."

In Judge Runge's courtroom is "Wisdom," showing a woman drinking at a fountain. "So that's 'Wisdom,'" commented Judge Runge in the *Journal*. "She has the eyes of a disappointed sweetheart."

In Judge Gregory's courtroom is "Honor," and that jurist, according to the *Journal*, said: "Eh? What's that in her hand—a cabbage? Where did she ever get that hair? She looks as though she had arthritis of the fingers. She has the shoulders of a hod carrier and appears to suffer from a goiter on her neck."

Mr. Bradford and his murals were not



without their defenders in Milwaukee. The 23 of them cost the county only \$7,000, which was decidedly a bargain price, and there were those who told the carping judges that Milwaukee would one day be vastly proud of its courthouse decorations.

Frederic Heath, Socialist county supervisor, himself a professional artist, was a member of the committee which, after an open competition, awarded Mr. Bradford the commission, along with Alfred G. Pelikan, director of the Milwaukee Art Institute; the artist, Francis Spicuzza, Judge Charles L. Aarons and the official architect, Mr. Ross. He came to the defense of the murals. Mr. Pelikan was unequivocal:

"It is all right for judges and court attaches to laugh at the paintings now, but after a period of a few months they will change their opinions. It would have been very easy for Mr. Bradford to have produced pretty calendar pictures which would have become unbearable after looking at them for a short time. The murals are a credit to Milwaukee and were painted at a personal loss of \$3,000 to Mr. Bradford."

"It is unfortunate that Milwaukee cannot recognize something fine when it gets it. These murals are of the twentieth century, and not of the eighteenth or nineteenth. They may be classed as contemporary art, with an academic, classical background. If Judge Hedding wanted a picture of 'September Morn' or of a pretty doll in his courtroom he could

[Continued on page 31]

Who Is Henka, Who Performs an Art Flip-Flop?



"Tea Party," by Henka.

Anything that serves in these days to spur interest in art seems fair enough. The season has seen many odd classifications in group shows, with almost everything from "Painters of Mince Pies" to "Artists who Interpret Palimpsests." So when a woman painter who has achieved standing in one style, grows tired of it and changes her metier until it is unrecognizable, she may be pardoned if she playfully propounds a puzzle.

Henka will have her debut at the Grand Central Art Galleries, New York, on April 19, with a collection of decorative and romantic themes of which the above reproduced "Tea Party" is typical. The galleries announce that the artist under her own name is "well known

by collectors, artists and dealers." Those who have seen her work as "Henka" cannot agree on its characteristics. Some call her Russian, others say she is an admirer of Degas, and there are some who think she follows Marie Laurencin.

When the exhibition opens the artist will be present.

Scandinavian Art Is Shown

Two important exhibitions of Scandinavian art are being held at the Brooklyn Museum until May 15. One is the first comprehensive showing in New York of work by the Swedish sculptor Carl Milles. The other is the fourth exhibition by Scandinavian-American artists.

The Poet Gongora

If this were the generation of Velasquez, and he came to Washington from Spain, under "distinguished auspices," to paint official portraits, no one would say him nay. For he was actually a painter. Evidence of Velasquez's stature as a portraitist is to be seen at the Boston Museum where his "Portrait of the Poet Gongora," a recent acquisition, has been placed on view. A masterpiece of portrait painting, it presents the great Spaniard at his best in his early period.

For complete detachment in painting few artists have equalled Velasquez. His was an impersonal genius, and in this portrait he is singularly free of personal idiosyncrasies, achieving a work remarkable for its realism—a realism which presents the essential character of the man, not merely his speaking likeness. Gongora is no longer just a name, for Velasquez has revealed the man in the full brilliance of his intellect, and one embittered and sullen through repeated disappointments. Velasquez leads through this portrait directly into the history of Spain's court life under Philip IV.

When Velasquez first came to Madrid in 1622, Gongora had been attached to the Court of Philip for thirty years. He was 61 years of age and a leader in the group of writers and artists living under the patronage of the Spanish monarch. In Boston's portrait the light falls directly on the face of the poet, which dominates the canvas. The high bald forehead, the piercing black eyes, and the sullen drooping mouth suggest not the lyric poet, but rather "an inquisitor, jealous of all novelty and freedom of thought." The simple design, the superb modelling of the face, the strength and precision of the treatment, show Velasquez, even at that early period in his career, the possessor of a talent which was to win for him the title of "great virtuoso" and "painter's painter."

A 1933 "International"

The most important of the College Art Association's 1933 circulating exhibitions will be its "International," which will open Jan. 1, at the Worcester Art Museum. Thence it will be brought to New York, afterwards starting on a tour, including the Cleveland Museum of Art, the Art Institute of Chicago, and the museums of Toledo, Baltimore, and Cincinnati.

The American committee of selection: Robert B. Harshe, William M. Milliken, Homer Saint-Gaudens, Francis Henry Taylor, Jonas Lie, Maurice Sterne, Eugene Speicher, John Sloan, Audrey McMahon.

There will be about 250 oil paintings from the United States, Mexico, Canada, England, France, Germany, Russia, Austria, Hungary, Czecho-Slovakia, Italy, Switzerland, Poland, Spain, Norway, Sweden, Holland and Belgium, with one painting by each artist.

"Hostess Maps" Are Shown

"Hostess Maps," decorative road maps for country homes, made by Janet Gaylord Moore are presented in an unique show at the Ehrlich Galleries, New York, until April 19. The aim of these maps is quite practical, but through the workmanship and imagination of their maker, they are unusually decorative. They make the route clear for the arriving guest. Miss Moore made her first "hostess map" for a friend and thereafter received requests for maps from the owners of many famous estates.

One Feels the Presence of the Mysticism of the

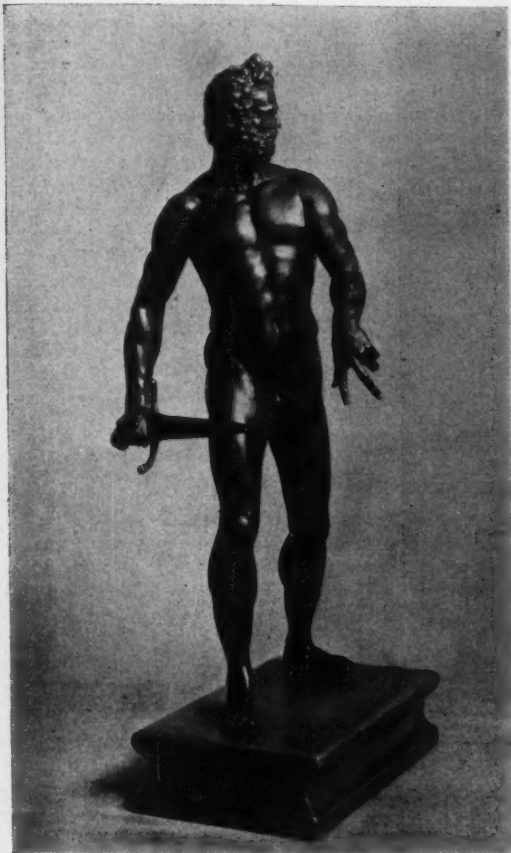


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"Mars Holding Sword."
Bronze. Bottega di Giovanni Da Bologna.



"The Barber-Surgeon,"
by Velasquez.

One of the most important events of the New York auction season will take place at the American Art Association-Anderson Galleries the evening of April 29 and the afternoon of April 30, with the dispersal of the famous Bennett collection from England. Sir William Bennett, who died last December at the age of 81, was known in America and Europe as one of the most discerning of art connoisseurs as well as a great surgeon. His collection, the result of many years of careful selecting, contains important paintings, rare Italian Renaissance bronzes, antique furniture and choice porcelains as the chief features.

Outstanding among the paintings will be the "lost" Velasquez, "The Barber-Surgeon," believed to be a portrait of Michael Angelo, barber-surgeon to Pope Innocent X. As already told in THE ART DIGEST, this work was painted during the year (approximately 1650) the great Spanish master spent in Rome, painting portraits of Innocent X "and various chamberlains and other servants of the Pope." The word "barbero" bears little relation to the present status of the barber. In those days when blood letting formed an important part of the medical profession, the barber-surgeon ranked as a physician. So the Pope's barber-surgeon was an important individual.

Other paintings: "Miss Elizabeth J. Blake," by Hoppner; "Miss Rhoda Pheleps of Montacute," by Lawrence; "Cecelia, Wife of Nicolas Lalor," by Raeburn; "Margaret, Daughter of John Taubman," by Gainsborough; Master Mordaunt Ricketts," by Hoppner; two companion pictures of man and wife by John Russell; and Gainsborough's a "Portrait of

Signor Giusto Ferdinando Tenducci," Italian singer and close friend of Mozart.

The Italian Renaissance bronzes will include numerous rare examples. The figure of a "Striding Athlete," cast by the cire perdue process and said to represent Rienzi addressing a Roman gathering, is the only one of its kind known to exist. Another important example is "Mars Holding Sword" from the bottega of Giovanni da Bologna, a magnificent bronze similar to one in the Kaiser Friedrich Museum. Other bronzes; "An Acrobat," by Domenico Poggini, pupil of Michelangelo, in a perfect

state of preservation; "Cupid," inlaid with gold and silver and suggesting the influence of Cellini; "Cleopatra," by Baccio Bandinelli (1487-1559); "Our Lord," by a follower of Giovanni da Bologna; a gilded bronze statuette, "Child Christ," close to Verrocchio; and "The Rape of a Sabine," a cire perdue casting which suggests striking analogies to the famous marble by Giovanni da Bologna.

THE ART DIGEST will gladly try to find any work of art desired by a reader.

LEOPOLD SEYFFERT

PORTRAITS

April 18th

May 7th

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NEW YORK

Ernest Lawson Wins High Praise of Critics



"New York Bridge," by Ernest Lawson.

Ernest Lawson, whose canvases of New York and Colorado were shown at the Ferargil Galleries, New York, has two ways of working, says Royal Cortissoz in the New York *Herald Tribune*. This painter, who turned French Impressionism into his own individual style, paints poetic subjects, and his effect is "delicately atmospheric and mistily luminous." Then he turns to more concrete things, in which he "seems to sacrifice the poetic quality."

"However," continues the critic, "the observer comes to realize that in leaving his paler, more opalescent harmonies for others having a sharper tang, Mr. Lawson is not ill-

advised. On the contrary, with the adoption of a more complex color scheme, a more agate-like and denser quality, he achieves greater brilliance. His whole sense of things seems to grow deeper and stronger. His handling of rocky forms is more plastic and more impressive. His pin points of illumination sparkle more inspiringly. . . . All of Mr. Lawson's moods are productive of arresting canvases, largely because he paints from so markedly personal a point of view."

The *Times*: "Lawson has a curious way of building up a fine-line arabesque over the rough mottled surfaces. Nothing quite like this has ever been done before."

Hobson Pittman Joins Group

Hobson Pittman, painter and print maker, has been elected a member of An American Group, co-operative association of artists with a gallery at the Barbizon-Plaza Hotel, New York. Mr. Hobson's work has been acquired by the Metropolitan Museum (wood cuts), the Brooklyn Museum (water colors), and the

Pennsylvania Academy (oils). He is represented in the 1932 "Fifty Prints of the Year."

Indiana Federation Elects

The Indiana Federation of Art Clubs has elected the following new officers for 1932: President, Mrs. John T. Wheeler, Indianapolis; corresponding secretary, Mrs. L. P. Robinson, Indianapolis.

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New York Criticism

[This department aims to quote only the positive views of the New York critics to current exhibitions, not the perfunctory and commonplace things they so often write.]

The Whitney Museum of American Art has placed on view another group of paintings and prints from its extensive collection. So large is this display that several of the upper galleries are required. "The extent of the Whitney Museum's purchases explains the museum's prestige among the artists," wrote Henry McBride in the *Sun*. "There is nothing like patronage to stir up a 'renaissance,' and the patronage, in this instance, was distributed with singular freedom from bias. Any artist, apparently, felt he had a chance with the Whitney Museum. He did not have to belong to a special school. All that was required was that he show a sparkle of some kind of life in his work."

"It is not likely, in the future, that the Whitney Museum will do quite so much proselytizing. Its plans in that respect have not been published, but a public museum is different from a club, and in its first task of justifying itself it will probably concentrate on the search for superior examples rather than the business of encouraging likely 'suspects.' As a museum of contemporary art it is already quite large enough. If in the nine or ten galleries it contains American art of the period cannot be gauged, it is not likely that twenty galleries will do the job any better."

In discussing the extent to which the Whitney Museum serves the artist and public alike, Edward Alden Jewell of the *Times* wrote: "If the artists have grown up with the collection, it is quite as true that the collection has grown with the artists. . . . It is not enough to buy an artist's painting and hang it on the wall. Responsibility, if the artist himself be worth including, does not stop there. We want to see what he was doing in the brave early days; what the beginnings led to; how he developed through the years, increasing in stature and redeeming promises by virtue of which he first gained the confidence of collectors and public."

Waugh and the Sea

At the Grand Central Galleries, Frederick J. Waugh, marine painter, recently held an exhibition composed of sea subjects and still lifes, which have lately occupied his interest.

"The two themes reveal a fairly even amount of concentration, but, as regards quality, the marines are undoubtedly superior," said the *Herald Tribune*. "Waugh, who paints the sea with close knowledge of his subject, finds in an expanse of ocean breakers, a theme particularly suited to his tastes. Generally his paintings run to silvery grey effects of considerable luminosity, though often, when attempting a show of power, he is inclined to rely too heavily on mere paint. . . . In the still life groups Chinese figurines predominate. These lack, on the whole, skillful plan or arrangement. At the same time the colors melt into one another without regard for texture or tone values, leaving an unfortunately feeble impression."

Modern—but Discreet

The Newhouse Galleries, whose activities have been confined almost entirely to old masters, is holding an exhibition of "discreetly modern" paintings under the title of "Ameri-contempo." The work, however, should be labeled contemporary rather than modern, ac-

[Continued on page 14]

America First

The American artist will receive preferential treatment in the selection of those who are to paint murals for Rockefeller Centre, according to Wallace Harrison of Corbett, Harrison & MacMurray, one of the architectural firms engaged in the enterprise.

"The American artist will absolutely be first choice," Mr. Harrison said in the New York Times. "We shall, however, bring in five or six of the finest foreign artists, because we want contrast. We hope that the artists will do their work well enough to keep mural paintings as such in the public eye. We want these murals provocative above all else. We hope they will be either so good or so bad that they cannot be ignored. If they are so good that they are loved, that will be our good luck."

It is planned to hold an invitation competition about May 1, through which ten or twelve artists are likely to be chosen. Other selections will be made as a result of the mural exhibit at the Museum of Modern Art, opening on May 6. Only after the American field has been combed will foreign artists be called in. Thirty murals are being planned, the smallest of which will be 14 by 16 feet.

Four decorative metal and enamel plaques, reported to be the largest ever planned for exterior ornamentation, will adorn the facades of the two theatres. Designed by Hildreth Meiere, vice president of the National Society of Mural Painters, these plaques will interpret the spirit of song, dance and drama. Three circular plaques, 18 feet in diameter, will be set in the south facade of the International Music Hall, and a rectangular piece, 18 by 35 feet, will be placed in the north wall of the motion picture theatre. Miss Meiere's designs will be executed by Oscar B. Bach.

Rockefeller Centre has filed plans for the construction of a great Opera House, which presumably is to take the place of New York's antiquated "Metropolitan." This opens a new phase of the mural painting question in connection with Mr. and Mrs. Rockefeller's colossal gesture towards culture. This Opera House, which presumably will be the finest of its kind in the world, manifestly will offer a great opportunity for a painter's interpretation of music. An article, seemingly prophetic, by William Harper Davis, poet and critic, appeared in the New York Times a week before the plans were filed, concerning the work of I. J. Belmont, whose paintings of "Color Music: Neo-Expressionism" have been exhibited both in this country and Europe.

Mr. Davis referred to Mr. Belmont's "apparently synesthetic gift of 'seeing' as well as hearing music in vibrations and formations of color, somewhat definitely correspondent to the character of the music, with free imaginative symbolism of his own," and added:

"What is particularly and most emphatically to the point, is the fine colorism and highly decorative aspect of Belmont's work. He is *par excellence* a painter of panels, murals—and musical murals! They are refined yet showy translations, both in color and design, often compellingly convincing as symbolic of poetry and of particular music; primarily for musicians, yet singularly striking and many of them arresting and lovely even to the average eye. They are medleys or melodies of color arrangement, bathed in 'atmosphere' and adjusted to the musical sources of their inspiration. The 'hidden soul of harmony' is super-

Carved Linoleum Screen Latest Art Medium



"The Sleeping Beauty" (After Dulac). Carved Linoleum Screen by Willis Edmund Blodgett.

A new art medium is being shown in a new art gallery. The new gallery is that of Cronyn & Lowndes, located at Dutton's, 681 Fifth Avenue, New York, which opened to the public on April 1. The new medium is carved linoleum and it is used in creating decorative screens by Willis Edmund Blodgett, who is exhibiting there until April 22. Herewith is a reproduction of a three-panel unpainted

screen, five feet high by six feet wide, carved in brown linoleum, then varnished so as to reflect the light. Linoleum plaques, linoleum prints and pastels are included in the show.

Mr. Blodgett, who has turned at the age of 40 from a successful business career to this form of art expression is wholly self-taught. He has experimented with various media.

lately visualized and represented with glowing, gorgeous or delicate coloring in a style which would seem peculiarly appropriate for a hall of music. In any event, Mr. Belmont's work is supereminently deserving of consideration for the purposes of the great Rockefeller Centre."

Barrows Has New York Show

Charles Barrows, Santa Fe artist, is exhibiting a group of his recent works at the Studio of Anna Sargent Smith, Steinway Hall, New York, until May 8.

PAINTINGS IN TEMPERA

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Chicago's "No-Jury" Show

The Chicago No-Jury Society of Artists will hold its annual exhibition from June 4 to June 30 at the Gallery of Modern Life, in the Michigan Square Building. The gallery will be in charge of Raymond O'Neil, who is both a business executive and art devotee.

The exhibition not only will last four weeks instead of the usual two, but will be under way while thousands of visitors will be in Chicago attending the Republican and Democratic national conventions.

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BEST MODERN ART

Macbeth Gallery Marks 40th Anniversary



"Watching the Breakers: A High Sea," by Winslow Homer.

In April 1892 William Macbeth established the first gallery in New York to be devoted exclusively to American art. Marking the 40th anniversary of its founding, the gallery is now holding a group exhibition of paintings, selected from the artists whose works in the past have found a friendly haven on its walls,—artists who are now beginning to be designated as America's "Old Masters." High points in the careers of these men—Homer, Davies, Martin, Dewing, Hassam, Sargent, Davis, Henri—together with a few examples by younger artists who are now coming to the fore, make up the exhibition. Homer's "Watching the Breakers: A High Sea" was sold by the Macbeth Gallery just before the exhibition opened, and its new owner loaned it for the display.

Robert Macbeth, in the foreword to the catalogue, traced the history of American art during the past four decades: "Forty years ago art in America was a highly personal matter, for there were few artists, few galleries and comparatively few picture buyers. There were, however, liberal collectors, among them Evans, Hearn and Humphreys, whose patronage kept the youthful art spirit alive. Exhibitions too were limited; the National Academy and the American Art Association, both on 23rd street, provided the only large shows. Their openings were social functions eagerly awaited.

"The Barbizon painters were at the height of their popularity; the French Impressionists were just beginning to get a foothold. Not long before a group of the younger artists,

Twachtman, Robinson, Hassam and Weir among them, had come home from abroad, thrilled by the new art of Impressionism, and had badly upset existing traditions. There had been dissension in the Academy; the formation of the protesting Society of American Artists; and shortly before our opening the consolidation of the two groups once more in the Academy body. This marked the first of a series of secession movements that has continued spasmodically until today.

"The Thomas B. Clarke sale in 1899 was the first important public auction of American pictures. Its remarkable success emphatically turned public attention toward American art . . . By 1906 larger exhibition space had become a vital necessity to us, and in that year our gallery at 450 Fifth Avenue was opened with a Retrospective Exhibition from Copley to the younger group.

"In February, 1908, the then modernists were organizing for recognition and 'The Eight,' through the efforts of Henri, Davies, Luks and Sloan, made their 'First Annual Exhibition.' It was also their last, but the exhibition, which was repeated at the Pennsylvania Academy of Fine Arts in Philadelphia, was an important contribution to art history . . .

"The great 'Armory Show' in 1913, arranged under the direction of the Association of American Painters and Sculptors with Arthur B. Davies as president, brought to us the first of ultra-modern art, and in its wake followed a great influx of foreign dealers with a rapid exploitation of the new tendency. Through

The Curzon Sale

Important paintings, rare tapestries, French and English miniatures, chased and enameled gold patch boxes, English mezzotints, and other objets d'art, contained in the collection of the Marchioness Curzon of Kedleston, England, will be sold at auction on the evening of April 22 at the American Art Association-Anderson Galleries, New York. The collection was partly formed by the late Lord Curzon, but some of the finest items were inherited by Lady Curzon from the late Baron Alfred de Rothschild.

Among the latter is the "Venus Consolant L'Amour" by Boucher, signed and dated "1751," and obtained by Rothschild in 1854. From the same source is the portrait of "Miss Katherine Angelo" by Sir Joshua Reynolds, painted about 1786. Also inherited from him are two heads by Greuze. Other notable pictures are Vigée-Lebrun's "La Duchesse de Polignac," about 1782; a full length "Miss Larpent" by Hoppner; some Italian pictures by Luini, Cennino Cennini, Gianpetrino and Girolamo da Santa Croce.

Five XVIIIth century Brussels tapestries of about 1630 from the atelier of Franz van Maelsaek depict the history of Scipio Africanus. These pieces have the signature with monogram. Van Maelsaek was "privileged master weaver" in Brussels in 1629 and his signed works are exceedingly rare.

Following the dispersal of the Curzon collection, Van Dyck's "Portrait of the Three Children of Charles I," the property of the Countess of Erroll, which has been in the possession of the family from the time of Charles I, will be sold; and a Zoffany, "The Family of John Wallace, Esq.," the property of Major R. E. Partridge, believed to have been painted in 1774-5.

A Triple-Honored Painting

Claude Buck's painting "Girl Reading," now being shown at the Grand Central Galleries, New York, has received this year three awards: the Gold Medal of the Association of Chicago Painters and Sculptors, Logan Medal with \$750 and the popular prize at the Art Institute of Chicago's annual exhibition of work by Chicago Artists. Mr. Buck was a pupil of the late Emil Carlsen and of George DeForest Brush.

this exhibition art was brought to the attention of the people as never before, and although there was far from cordial approval of what was shown, the interest had a most beneficial effect on the situation as a whole . . .

"After 1920 the decided northward trend carried the art center uptown and in 1924 our gallery moved to its present location."

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"Charlie"



Seal Fountain, by Wheeler Williams.

This "Seal Fountain" by Wheeler Williams is included in the third exhibition of "Art for the Garden" being held at Averell House, New York. New creations by Paul Manship, William Zorach and Elsa Schmid are being shown, besides animal sculptures by Herbert Hazeltine, Roy Sheldon, Heinz Warneke, Madeleine Fabre, Renée Sintenis and Albert Stewart.

Williams' seal was modeled from life, with "Charlie," the world's most famous trained seal as a model. He is not only life-sized, but life-like in color, being made out of bronze silver plated and oxidized. The ball he balances on his nose is of spun copper, from which streams a cascade of water, keeping him sleek and wet. Drops of water glisten on Charlie's crisp chromium steel whiskers.

Wheeler Williams, in search of a model, went to the Museum of Natural History, where they had nothing but a dead seal to offer him. Undaunted, he continued his quest until he saw Charlie in an act at Keith's and immedi-

ately borrowed him. Charlie went to the studio in a taxi and showed his sophistication by not minding the slippery leather seat or the odor of gas. Arriving, he navigated the long hall on his own front flippers. Between poses he entertained Williams with his specialties, for he can sing, snore and zoom like a bumblebee.

With all its naturalism, the critics found "Seal Fountain" to be modern in its line and mass and elimination of unnecessary details.

Artist Grows Facetious

The starving artist really doesn't mind starving in a garret; in fact, he thrives on it, believes Paul R. Meltner, who recently exhibited at the Midtown Galleries, New York. In days of prosperity the artists were too apt to dash off in a new motor car or hurry away to place orders for yachts or sport model planes, Meltner said in the New York *World-Telegram*. Today they are hugging the depression to their bosoms.

"We are used to it, we artists; it is our birth-right," Meltner said. "It is not so devastating to the artist as most people think. We seem to have developed a psychology to see us through."

Although Meltner is sanguine about his fellow artists, he has no such kind word for some of the art patrons. "They worship antiquity," he said; "they continue spending fabulous sums on the masters and on other old paintings of questionable aesthetic value. Why not a little of it on the younger moderns, who, after all, represent America's art future? America, of all countries, errs most in this particular. So little is done here to encourage the youthful struggler."

Critics to Serve as Jury

Artists who as jurors have so often felt the sting of the critics, will watch with interest the work of the jury of the Philadelphia Sketch Club's 68th annual exhibition of small oil sketches, May 2-14, which will be composed of art critics from three Philadelphia newspapers: Walter Emerson Baum, *Bulletin*; C. H. Bonte, *Inquirer*; and Dorothy Grafty, *Public Ledger*.

The exhibition is limited to artists of Philadelphia and vicinity, the closing date for entries being April 23. The Sketch Club will award a medal. Address: Victor Egbert, chairman; 235 South Camac Street.

Hopper Will Not Break Silence

THE ART DIGEST invited Edward Hopper to make a statement concerning his reported decision to decline becoming an "A. N. A." He replied: "I have decided that it would be better if I made no statement regarding my refusal to become an associate of the National Academy of Design."

Garden Sculpture



"Diana," by Edward McCartan.

The large Sargent Gallery of the Grand Central Art Galleries, New York, is being devoted to the showing of garden sculpture.

Many of the works on display are considered the most important executed during the last two years. Some of the sculptors are: Robert Aitken, Evelyn B. Longman, Cyrus E. Dallin, Harriet Frishmuth, Laura Gardin Fraser, Gleb Derujinsky, Malvina Hoffman, George J. Lober, R. Tait McKenzie, Hermon A. MacNeil and Attilio Piccirilli.

Concerning the flight from frogs, turtles, ducks and children, formerly so much in evidence in a show of this kind, the New York *Herald-Tribune* said: "Mostly on a large scale, these sculptures are full dress, ambitious works of art, transcending in import the charming but more strictly decorative fountain-figures which have been so much associated with gardens. It is a good show."

Elect Lavery to Orpen's Post

At the annual meeting of the Royal Society of Portrait Painters, Sir John Lavery was elected president in succession to the late Sir William Orpen.

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Hawaiian Art Blossoms Into Distinct School



"The Breadfruit Tree," Verna Tallman.



"Polynesian Myth," by Gene Lynch.

The artists of Hawaii, alive to their environment in a veritable painter's paradise, seem to be taking their material from the life and terrain about them, and handling it in a manner which presages the rapid development of a distinct "Hawaiian School." Following the fourth annual exhibition of the Association of Honolulu Artists at the Academy there, at which 100 examples by about 50 artists drew a record attendance of 6,223 in the first two weeks, a series of six interesting one-man shows by members of the association is being held in the Academy galleries.

The six exhibitions comprise: Hawaiian landscapes, still lifes and enlarged decorative treatments of indigenous flower subjects by Gene Lynch; landscapes, still lifes, portraits and genre subjects by Elizabeth Baskerville McNaughton; drawings in pen and ink and

crayon by W. Jack Love; oil paintings in "split color" by Verna Tallman; oil paintings by Yasuo Kuboki; and water colors by Hazel Hartman. The two examples reproduced herewith are typical of much of the work being done in the Islands.

At the annual, which Clifford Gessler, critic of the Honolulu *Star-Bulletin* termed the best exhibition yet held by the association, Lionel Walden won the association's prize with his large marine, "In the Path of the Sun," an award which was upheld in the popular voting. Honorable mentions were awarded to Shirley Russell's portrait of "Ellen Tree Williamson," D. Howard Hitchcock's "Approaching Yokohama—Dawn," and Gene Lynch's "Banana Blossom." A special honorable mention in sculpture went to Rosalie Young for "Head of Bacchus."

still more profound impression."

Among the artists represented are Alexander Brook, William Zorach, "Pop" Hart, Morris Kantor, Joseph Pollet, Charles Burchfield, Maurice Sterne and Arnold Blanch.

Arnold Blanch and Humor

"What has happened to Arnold Blanch's humor?" asked Edward Alden Jewell of the *Times* after viewing the artist's exhibition at the Rehn Galleries. "A few years ago he was painting delightfully 'naïve' landscapes, with hunters out for whatever game might happen along; hunters who had a way of arriving in the most incredible old autos. A spectator's chuckles came easily, spontaneously. And if certain portraits—maybe of odd little girls with great bows in their hair—were immensely serious so far as the sitter was concerned, one always felt the homespun humor of the artist shining through, not satirically, but just pleasantly and informally. This jovial spirit appears rather less in evidence today.

"Very likely we are face to face with another transition, since the woods are full of

A Military Show



"Captain Faute du Puyparlier," by J. B. C. Corot.

Theme exhibitions seem to be the vogue. This month at the Knoedler Galleries, New York, following the showing of boxing pictures, "Military and Naval Portraits" will be displayed, April 18 to 30.

The group of 14 paintings will represent the Italian, French, Spanish, English and American schools, exemplified by such artists as Goya, Raeburn, Romney, Moro, Gainsborough, Renoir, Sustermans, Corot, Degas.

transitions this season. Both Arnold Blanch and Joseph Pollet, renouncing earlier styles, may surprise us greatly, ere they have done with their researches among, or on the threshold of the old masters."

Pascin, Abortive Muralist

The Gallery of Pierre Matisse is showing works by the late Jules Pascin [see the last number of *THE ART DIGEST*], who, according to the *Post*, is associated in the minds of the public with his canvases of ladies "with their boots on, enveloped only in shimmering layers of diaphanous color."

"That he had a mordant wit and a flair for caricature was revealed last season," said the *Post*. "In the current display he shows himself the decorator, who, had he been given the opportunity, would have acquitted himself as a mural painter of unusual gifts. There is a group of drawings and water colors in a witty vein. On even the slightest drawing he has set the mark of his intense, neurotic character and his strange perverse genius."

Non-Rhetorical Felicities

Jonas Lie's exhibition of recent paintings at the Macbeth Gallery is one of "many felicities without any rhetorical flourishes," said Margaret Breuning of the *Post*. "Throughout this exhibition there is the facility of the ex-

[Continued on page 17]

New York Criticism

[Continued from page 10]

cording to Margaret Breuning of the *Post*, for "it has come through the doctrines and examples of modernism to a distinct language of individuality thoroughly consonant with the spirit and life of today."

"It is an interesting and sprightly exhibition," she continues, "covering a wide range of contemporary work. The choice of painters is representative of the best output of today, and the canvases have been ably selected. The majority of these paintings have already been seen in gallery exhibits, but they afford a pleasant renewal of acquaintance. . . . The freshness and vigor of this large showing make immediate impression. On more careful survey the solid character of the work and its wide range of resources make a

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American Art of the Mid-West
and West

Prof. Sigall

[Concluded from page 5]

Here is another newspaper clipping: "Mrs. Robert P. Lamont, wife of the Secretary of Commerce, had her first sitting Thursday for her portrait in the studio of Josef Sigall, at the Mayflower Hotel. Prof. Sigall," etc., etc. This announcement, with exactly the same wording, was also printed in the Washington Herald.

Then the newspapers began to herald a studio reception to be presided over by "the Cabinet ladies." Washington official society marshalled itself at this function, photographs were taken of Prof. Sigall and his distinguished patrons, and the newspapers carried full accounts. A description in a Washington society journal began:

"Portraits of both President Hoover and Vice President Curtis were shown by Prof. Josef Sigall at an exhibition of his portraits of notables that was viewed by approximately 300 members of Washington society on Wednesday afternoon, Feb. 17, in his studio at the Mayflower.

"Mrs. Edward Everett Gann, Mrs. Patrick J. Hurley and Mrs. Ray Lyman Wilbur were sponsors for the exhibit, at which their own portraits and those of many other prominent members of official, diplomatic and residential society were also included. Patrons for the exhibit were the Ambassador of Poland, the Ambassador of Peru, the Minister of Austria and Madame Prochnik, Mrs. Henry Alvah Strong and Mrs. Walter B. Tuckerman.

"Among other distinguished guests present were Mrs. Henry L. Stimson, Mrs. Charles Francis Adams, the Minister of the Irish Free State and Mrs. Michael MacWhite, the Minister of Bolivia and Señora de Abelli, Senator and Mrs. Joseph T. Robinson, Senator and Mrs. Charles W. Waterman, Mrs. Arthur H. Vandenberg, Senator and Mrs. Marcus A. Coolidge, Representative and Mrs. Arthur M. Free, Representative and Mrs. William E. Evans, Representative and Mrs. John E. Weeks, Rear Admiral A. M. D. McCormick, Mrs. Hugh S. Cumming, Mr. and Mrs. Walter H. Dixon, Mr. and Mrs. James Brown Scott, and Mrs. Henri L. J. deSibour.

"Assisting at the tea table were,"—and here followed a list of eighteen other ladies lifted from the social cream of Washington. Another paragraph began, "Since his arrival in Washington, Prof. Sigall has painted,"—and there followed a list of twenty notables.

Stage management counts for a great deal in official and social success at Washington. The article quoted above contained this paragraph:

"In his studio at the Mayflower are many works of art, fine old carvings of Italy and Spain, a large collection of silver and several fine Russian icons which are treasures. He is also interested in collecting antique chairs, of which he has a number that are rare, and paintings of men of former days. His own

Beauty Specialist Displays Her Nadelmans



Terra Cotta Bas Relief by Elie Nadelman.

Helena Rubinstein, noted for her aids to feminine beauty, is a patroness of the arts. She it was who gave Elie Nadelman, the sculptor, his first commission in London about 24 years ago. Now at Marie Sterner's International Gallery, New York, until May 6, her private collection of Nadelman's works is on view.

Among the 30 pieces, which include terra cottas, marbles, wood-carvings, bronzes and

bas-reliefs, are many items never heretofore shown or reproduced. Herewith is a terracotta bas-relief which measures 5 by 6 feet, one of the earliest examples of modelled rhythmic studies by Nadelman.

Henry McBride wrote: "Nadelman is a finished sculptor. He knows form and the construction of the human figure. He is defiant with the finest kind of defiance—the kind that is unconscious of itself."

paintings of still life and genre subjects harmonize especially well with the ancient carvings and icons."

Further light is shed on the creation of a society painter's studio by this paragraph in a Washington periodical: "The distinguished portrait painter, Prof. Josef Sigall, has transformed his apartment and studio at the Mayflower into a modern Aladdin's Grotto. Brilliantly colored carpets, rare tapestries and furniture of superior workmanship have combined to make a dazzling setting for his paintings that are on view."

Materialistic people naturally will infer that a portraitist who has not been able to give himself this sort of equipment is unfit and unworthy to survive in the struggle for commissions.

Prof. Sigall has one of the most pleasing of personalities, he has undoubtedly a genuine love for the United States, and he will not begrudge to less successful American portraitists any hint to success which this article may convey to them.

Stuart's "John Penn"

A portrait of John Penn, grandson of William Penn, painted from life by Gilbert Stuart, has been brought to America from England by an Irish soldier, John D. Nolan, and is now on view at the McClees Galleries in Philadelphia. A matrimonial litigation in the Penn-Gaskell family of Stoke-Pogas, England, caused it to be passed as a legal fee to R. L. J. Owen.

The painting shows John Penn, who was twice Lieutenant Governor of Pennsylvania, as a man of about 65, wearing a gray-white wig. The features are strongly modeled.

De Laszlo Will Paint Kellogg

A portrait of Frank B. Kellogg has been ordered from Philip de Laszlo, Hungarian portrait painter, by the Permanent Court of International Justice, to be hung in the Peace Palace at The Hague.

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OLD AND MODERN MASTERS

New York Critics Hail du Bois as Master



"Morning, Fifth Avenue," by Guy Pène du Bois.

Unanimously enthusiastic praise greeted Guy Pène du Bois's latest show of paintings at the Kraushaar Galleries, New York. "It is pretty safe," wrote Edward Alden Jewell in the *New York Times*, "to call him a master, and to add that there isn't a better artist working here about today. His draftsman's hand, to put it coldly, commands instant and unlimited respect. His line is pure and vigorous. Color

can, and not infrequently does, attain truly remarkable intensity of tone and subtlety of harmonious relationship. Add to these qualifications an almost unerring sense of composition, of 'architecture' and one has perhaps sufficiently justified the use of the word master as applied to Guy Pène du Bois."

In the opinion of Margaret Breuning of the *New York Post*, Mr. du Bois is showing the best work that has yet come from his hand. "Not only does he attain the plastic design, solidity of form and clarity of color that have been characteristic of his work, but he reveals a richer quality of sensuous beauty. He continues to be a cynical observer of life, but he never becomes a propagandist, rather the detached amused looker-on who sees the pretense and absurdity, but also the colorful, animated pattern of urban life."

Both Royal Cortissoz of the *New York Herald Tribune* and the critic of the *New York Sun* agreed that his works are more competently executed than formerly. The former said that nothing could be more "actual" than his pictures, that Mr. du Bois "gets more quality into his surfaces, paints with deepened suavity, and altogether is more the artist without being any the less the social commentator." The latter critic wrote that the works which contain "comments on life" seem to be losing the tinge of satire that they used to have. "Mr. du Bois refuses to hurt our feelings, even though it might be good for us to have them hurt occasionally."

67 Sales

The Macbeth Gallery, New York, reports impressive sales from two of its recent exhibitions—small marine oils by Jay Connaway and drawings and lithographs by Sanford Ross.

Of 20 examples in the Connaway show, 15 were sold to private collectors. The works were 12 by 16 inches in size and priced at \$100. Since his introduction by the Macbeth Gallery six years ago, Connaway has been regarded by many critics as one of America's important marine painters. Oddly enough for his marine métier, Connaway was born in Indiana.

With the sale of a wash drawing to the Addison Gallery of American art, the sales from the Ross exhibition, Feb. 29 to March 12, have reached a total of 52, indicating that this young artist's gentle joshing of American Victorian architecture along the Jersey coast has struck a responsive note with art lovers.

Sells Eighteen Paintings

Hildegard Hamilton has advised THE ART DIGEST that thirteen of her paintings were

sold at her exhibition at the Pen and Brush Club in New York and five at the Plainfield (N. J.) Art Association. One of the classes of the Plainfield Grammar School decided to purchase one of her pictures, the funds to come from the pupils' own earnings.

34 of 36 Canvases Sold

So successful was the exhibition of \$100 pictures at the Carson Pirie Scott & Co. Galleries in Chicago in March, that a similar show is being held in April. Thirty-four of the original 36 canvases were sold.

The April display of \$100 paintings is unusually diversified in order to appeal to a wide public. Included are works by Francis Chapin, Marguerite Pearson, Anna and John Stacey, Charles Killgore, Pauline Palmer and Benjamin Kelman.

Rothenstein Becomes Director

John Rothenstein, eldest son of Sir William Rothenstein, has been appointed director of the Leeds Art Gallery in England. He has held art history posts in the University of Kentucky and the University of Pittsburgh.

"Pre-War Prices"



"Interior," by Guy Wiggins.

Guy Wiggins is holding his first one-man show in five years at the Morton Galleries, New York, until April 23. The 24 paintings take in an extensive locale,—England, France, Connecticut, where the artist has an art school, and New York—giving, in the opinion of the critics, an illuminating review of Wiggins' creative activity. "Interior," which was invited by four different museums, including the Art Institute of Chicago's annual exhibition of American paintings and sculpture, is typical of the artist's latest and broader tendencies.

Wiggins, during his career has won eleven prizes and is represented in most of the museums of the country, among them the Metropolitan, the Brooklyn Museum, the Art Institute of Chicago and the National Gallery in Washington, feels that artists, working in the midst of a world-wide depression, must set a reasonable price on their creations in keeping with present economic conditions. "Back to pre-war prices" is his advice, and the reports of sales from various exhibitions of low priced canvases would seem to give weight to his assertion.

Lenore Ulric, actress, whose predilection in art runs to snow scenes, recently purchased two of Wiggins' winter landscapes.

Makes Bust of Mme. Lenin

A bust of Lenin's widow, Nadezhda Krupskaya, is being made by Mrs. Beatrice C. Rothenhouse, of Los Angeles.

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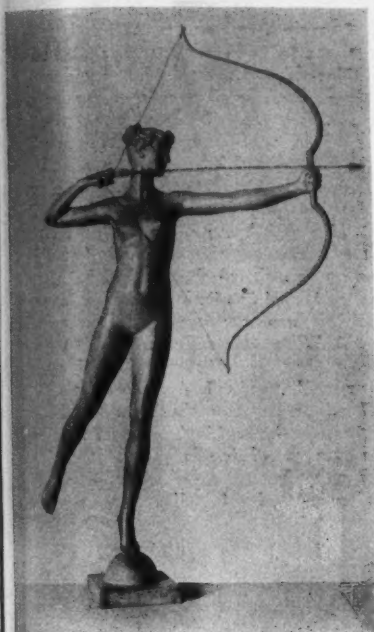
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Philadelphia Gets 'Diana,' New York's Virgin



"Diana," by Augustus Saint Gaudens.

New York has lost its slim, bronze "Diana," the virgin goddess who stood posed gracefully atop the old Madison Square Garden from 1895 to 1925, a conspicuous and loved figure in the city's skyline. Designed by Augustus Saint Gaudens (1848-1907) out of friendship to Stanford White, the architect of the Garden, "Diana" has gone to Philadelphia, a gift to the Pennsylvania Museum. According to the announcement of Eli Kirk Price, president, the bronze will be placed in the court of the museum's new \$18,000,000 building, at the head of the Parkway.

Since the demolition of the Garden in 1925, "Diana" had reposed in a Brooklyn warehouse while the New York Life Insurance

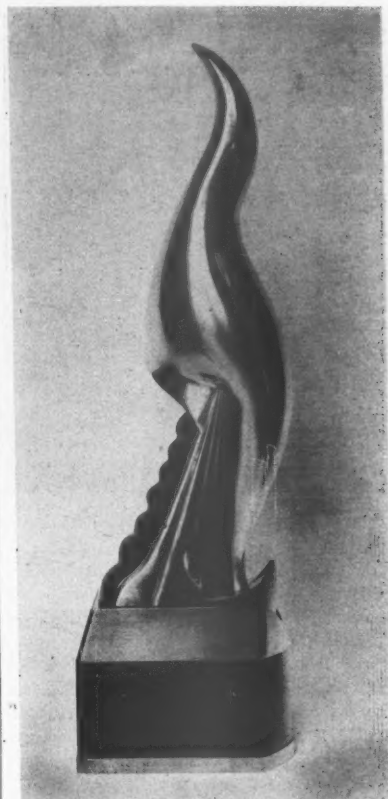
Company, its owner, tried to find for her a permanent and appropriate home. She is now at the Roman Bronze Works in Corona, Long Island, undergoing beauty treatment. It was once announced that she was to be given to New York University, but that institution was unable to provide the statue with a suitably tall pedestal. The original "Diana" was 18 feet high and wore a flaring sash, but Saint Gaudens felt that she was too tall, so she was replaced by another 13 feet high. Her scanty drapery was swept away by a storm.

Said the New York *Herald Tribune*: "The figure that thus appears to be passing out of the possession of New York was one of its most conspicuous ornaments from 1895 to 1925, and one of its aesthetes' fondest prides. Designed by Saint Gaudens, out of friendship for the architect of the tower, the elevation of its naked loveliness high above the city shocked the tea-tables of the Victorian era into gasps of protest, and for a time Manhattan wore the jewel with a touch of bravado—a symbol of the city's coming of age"

"Age has not withered her. Storage has not dimmed her appeal to the eye that made her the inspiration of one of O. Henry's stories ["The Lady Higher Up"] and caused such diverse citizens as Elihu Root and the late 'Tex' Rickard to stand together in silent, admiring contemplation of her perfection on the day when a derrick lowered her slowly to the soil of this island."

"Diana's" removal to Philadelphia was not without controversy. The Rev. Mary Hubbard Ellis, pastor of the Primitive Methodist Church, chairman of the "youth protection committee" and crusader against pornography and indecent shows, tried to prevent her entry on the grounds that "Diana" was not fit to be seen by Philadelphia children. "We are going to have a meeting to take up complaints about obscene books, nude pictures—and also this Diana statue," she said. Later Mrs. Ellis withdrew her objection.

A Sail!—Ho!



Trophy for a Yacht Club, Kimon Nicolaides.

In the show of decorative art being held at the G. R. D. Studio, April 18 to 30, items range from pieces of furniture to designs for the ceiling of the lobby of No. 1 Wall Street, New York.

Kimon Nicolaides is represented by many pieces of painted furniture, as well as the replica of a yacht club trophy herewith reproduced. This piece was executed in platinum, pale gold and black Belgian marble for the Seawanahka Corinthian Yacht Club in Long Island and awarded in the promotion of racing between small boats.

From Poetry to Sculpture

Turning from poetry to sculpture, Miss Agnes Yarnall will mark her entrance into the field of art with an exhibition at the Ferargil Galleries, New York, April 18 to 30.

New York Criticism

[Continued from page 14]

perienced painter who knows how to say what he wants to say, as it were, as well as a sensitive appreciation of moods of nature."

The *Times*: "These landscapes are irradiated with the spirit of place and with the successfully objectified mood of a sensitive artist. Nor does one find Mr. Lie coquetting with formula. A current of uniform intent runs through all these pictures, yet each painting lives a life of its own."

John Whorf Broadens

The most important fact revealed in John Whorf's recent exhibition at the Milch Galleries was the broadening of his method. Even his subject material has enlarged, and he tackles lumbermen with as much virtuosity as he does his idyllic woodland scenes, said one critic.

"He is still diabolically dextrous," said the *Herald Tribune*, "but there is more solidity to his impressions. He is rising from the status of a clever craftsman to that of a more substantial artist."

Pittsburgh's "Douanier"

John Kane of Pittsburgh, known as the "American Rousseau," just closed an exhibition of landscapes and figure paintings at the Gallery 144 West Thirteenth Street. "All of Mr. Kane's pictures have an evocative quality," wrote Henry McBride in the *Sun*, "and the good thing about them is that they so clearly come from Pittsburgh. It is scarcely a topnotch Kane unless it has a group of smokestacks puffing smoke in one corner of the picture, or a railway train just diving into a tunnel or something of that sort."

"He is America's foremost contemporary primitive," according to Margaret Breuning

[Continued back on page 2]

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Psychological



"Continuing Relation," by Berkeley Williams.

Simultaneously with the First Virginia Annual, which is the subject of an article on another page of THE ART DIGEST, Berkeley Williams, a member of the "Richmond School" who has won a national recognition that many of his Old Dominion colleagues also deserve, is holding an exhibition (until April 23) at the Montross Gallery, New York. "Paintings in Virginia and France" is the title of the show, but the feature of it has nothing to do either with Virginia or France, but with the artist's adventure into Surrealism.

There is a breadth attributable to the influence of modernism in Mr. Williams' interpretation of the Virginia landscape. But two Surrealistic paintings, "Metamorphic Aspect" and "Continuing Relation," venture into the domain of psychology, and "sex psychology" at that. The first is a mental and emotional interpretation of "the struggle between the material and spiritual sides of human nature in which the idealistic note is gradually

Academy Aftermath

A majority of the critics found the annual Spring exhibition of the National Academy to be more liberal than many of the shows in the past. The view of Edward Alden Jewell of the New York Times, printed in the last issue of THE ART DIGEST, apparently struck the critical keynote.

Royal Cortissoz, veteran, of the *Herald Tribune*, staunch defender of the Academy, stressed the liberal character of the exhibits, while defining the word: "Of course, in some quarters a 'liberal' Academy would mean one receptive to everything bizarre and freakish that the experimentalist chose to send in. But, happily, the organization has contrived to exercise a progressive spirit without going to extremes. It has shown its good will instead, through sympathy for sincere painters, only insisting that their works should indicate a respect for their craft."

"When the conflict between the traditionalist and the modernist has conclusively died down, the smoke of battle has cleared away and some historian in the future sums the matter up, the salient phenomenon which we believe he will note will be the subsidence in our time of old, well-tested standards of, for example, mere drawing . . ."

"One of the queerest bits of the propaganda so largely responsible for the vogue of the French school," by the way, has been the parrot cry that Picasso and Matisse were 'great' draftsmen. Competent draftsmen, yes—but great? Then how are we to characterize the drawing of a Michael Angelo or a Degas, a Holbein or a Forain? It is, perhaps, not surprising that the modernistic dabbler, hypnotized by this indiscriminate use of the language, has looked upon his own wretched drawing with complacency."

smothered by the obsession of the senses." The second, herewith reproduced, is described by the artist as "a pictorial description of the intricate human relationship between a man and a woman, the latter's equivocal gesture combining both her abnegation and assertion."

One suspects that, if Berkeley Williams comes to great fame, James Branch Cabell,

Applied Knowledge



"From Battery Park," by Eliot O'Hara.

Eliot O'Hara, who recently brought out the book "Making Water Color Behave," holding an exhibition in this medium at the Argent Galleries, New York, until April 23. During the first nine days, eleven of the pictures, painted in Bermuda, New York, Washington and New England, found buyers, showing that the public, as well as the critics, feel that the artist knew whereof he wrote. Assembling the water colors, is a group of sgraffito prints, similar to wood block prints in their contrasts of black and white. Mr. O'Hara is the recipient of numerous prizes and is the director of an art school at Gloucester, Me.

Melville Upton, writing in the New York Sun, spoke of how well O'Hara had illustrated his book with "a series of studies in the tricky medium which show that he has it well in hand, however, indifferently others may fare . . . In fact, in Mr. O'Hara's hands, all seems so simple and fascinating that it takes no gift of prophecy to predict a need for that book explaining how the artist does make water colors behave so decorously."

Previous to his New York showing O'Hara held exhibitions in Boston and Washington and achieved equally successful sales records.

Prince of Poictesme, and creator of Don Manuel and of Jorgen, will not feel so lonely some in Richmond.

Tells of Painting the King

Harrington Mann, English society portraitist, who maintains a studio in New York, has returned after a stay in London. He told the ship news reporters he had just completed portrait of the King "in the Garter Robe worn over the uniform of a field marshal" and the fact was blazoned to America. According to the *Herald Tribune*, Mr. Mann was "reluctant to discuss the sittings" but said the monarch was "an excellent model."

Mural by Tack for Church

A mural painting by Augustus Vincent Tack allegorically "The Sermon on the Mount" has been presented to the First Presbyterian Church, New Rochelle, N. Y., in memory of Charles Johnson Dunlap, historian and lawyer by his widow.

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Among the Print Makers, Old and Modern

A Jew on Jewry

Accompanied by the customary scoffing, an exhibition of illustrations for the Bible by Jacob Epstein was held at the Redfern Gallery, in London, as told in THE ART DIGEST. The critics emphasized the difference between the Jew's interpretation of the traditional history of Jewry, and that of the Western peoples who had adopted the religion of the Jewish race.

"In selecting texts for illustration mainly from Genesis, Exodus, Samuel, Kings and the story of Solomon, he has shown his affinity with warriors and men of action, rather than with the prophets," wrote Frank Rutter in the London Sunday Times, "and has distributed his attention fairly equally between the heroic and the erotic. That his illustrations could shock many visitors is not a thing to wonder at, because for many centuries Italian art has so dominated the imagination of the Western world that most of us are disposed to visualize Biblical personages as Italians rather than Semites."

Morris Gilbert wrote from London to the New York Evening Post: "Fully half the works shown were purchased on or before the opening day of the show, the Jewish Museum of Cincinnati having acquired one of the finest examples, 'Abraham and Isaac,' a provocative study of two heads, one aged, one youthful."

"There are 54 titles in the exhibition, most of them done either in monochrome or with sudden flashes of crimson lake, cobalt blue and lemon yellow in water color, line, and wash. Deeply felt, designed with great power, brilliantly and boldly drawn, they portray a fierce, sensual, tribal world dominated by a potent and brooding Yahveh."

Many Nagler Prints Sold

So successful is the exhibition of new etchings by Fred Nagler at the Delphic Studios, New York, that they will be on display through April, after which a museum circuit tour will begin. So far 22 of the etchings have been sold at the exhibition, among the buyers being E. O. Raabe, Burton Emmett, Morton R. Goldsmith, José Clemente Orozco, Elmer Adler, and H. E. Maslin.

"The Print Collectors' Society"

The Print Collector's Society has been formed under the auspices of the Printmakers' Society of California. Its members are entitled to borrow prints from the Howell C. Brown Lending Collection, just as they would borrow books from a library. The collection is in charge of the art curator of the Los Angeles Museum.

Cleveland Acquires Prized Venetian Print



"Bust of a Woman," by Jacopo de'Barbari.

The Cleveland Museum of Art has acquired a XVth century engraving, "Bust of a Woman," by the Venetian artist Jacopo de'Barbari (1450-1516), for the Margaret Huntington Smith McCarthy collection. The

31 Tyson Prints Sold

The Grand Central Art Galleries, New York, report sales of 31 colored etchings from a recent one-man show by Dorsey Potter Tyson. Included in the exhibition were 32 prints.

These galleries have disregarded the depression and gone ahead with their exhibition program just as in normal times. Since the first of the year, they have achieved some surprising sales records.

largest of all Barbari's 30 known engravings, it is the only portrait print among them.

"Although the general trend of Barbari's style is Italian," said the Museum's Bulletin, "there are certain German qualities that characterize the faces of most of his subjects, such as a dour expression, drooping lips, and often a heaviness of the mouth. 'Bust of a Woman,' on the contrary, shows none of these northern traits; it is far more sensitive and refined in type. Idealized as the head is, and inspired as it is by the classical tradition that came from Padua and was so prevalent in Venice at the time, it is nevertheless essentially Venetian in its character."

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Among the Print Makers

Acquires Study for a Rare Forain Etching



"The Prodigal Son," Pen and Wash Drawing, by Forain.

The Minneapolis Institute of Arts has acquired, through the Dunwoody Fund, a pen and wash drawing of "The Prodigal Son" by Jean Louis Forain, who died last year, one of the most famous figures in contemporary French art after a life of struggle to attain recognition. The Institute's drawing is the original study for "The Prodigal Son" etching, impressions of which are rare.

"Forain's work," said the Institute's *Bulletin*, "was characterized from beginning to end by a psychological insight that has seldom been equaled. From pitiless denunciation of the meannesses of human nature he swept to a compassionate understanding of its frailties. He was essentially an analyst, and in his drawings, etchings and paintings probed the very heart of humanity."

After deserting etching for many years for his famous series of lithographs depicting the life and types of Paris, Forain again took up the needle in 1908 and "discovered in himself the illusion of sympathy." It is to this period that "The Prodigal Son" belongs. According

to the *Bulletin*, "the simplicity of the figures set down in a vast emptiness, is emphasized and heightened by the superb drawing and sweeping economy of line. Forain was never a colorist, but relied upon line and tonal values for effect, and because of this, it is in his etchings and lithographs that he will survive."

"Artists' Documents"

A collection of drawings by the XVIth century Italian artists, Taddeo and Federigo Zuccaro, some of which belonged at one time to such famous painters as Sir Joshua Reynolds, Sir Thomas Lawrence and Sir Peter Lely, has been acquired from Sir Thomas Phillips, Thirlestane House, Cheltenham, England, by Dr. A. S. W. Rosenbach, according to the *New York Times*.

The first 20 drawings tell the life story of Taddeo Zuccaro, beginning with his days as a young boy fired with ambition, meeting many disappointments and finally winning success. He reveals the trials and hardships of his apprentice life, grinding colors for his master, helping the mistress at household tasks and running her errands. One picture shows the interior of an artist's workshop, with its appliances and with the artist and his apprentice both at work.

Another in the series depicts Taddeo in Rome, drawing from the antique. Finally he portrays himself working on a fresco, surrounded by the admiring figures of Raphael, Vasari and Michelangelo.

The remaining 52 drawings by Federigo Zuccaro are cartoons for finished pictures, detail drawings and designs for proposed paintings. The subjects, religious or classical, "express a blending of faith and reason with worship of the ancient world."

WANTED: Artist's Agent

California Landscape Painter wants New York Agent. Please give full particulars, experience, connections, facilities, methods, references. In first letter. Box 521, The Art Digest.

Lockwood de Forest

The internationally known artist, Lockwood de Forest, brother of the late Robert W. de Forest, died at his home in Santa Barbara, Cal., April 4, at the age of 81.

Mr. de Forest studied and worked in many foreign countries, especially in India, where in 1881, at Ahmedabad, he founded workshops for the revival of woodcraft.

He studied art under Herman Corrodi in Rome in 1869 as well as with Frederic Church and James M. Hart, in New York in 1870. He was elected to the National Academy of Design in 1898, and took medals in his carving, at the Colonial Exposition in London in 1886, at the Columbian Exposition in Chicago in 1893 and at the St. Louis Exposition in 1904. His specialty, however, was landscape painting and his work is represented practically all the important museums in the United States. Mr. de Forest also was an architect. He wrote "Indian Domestic Architecture" and "Illustrations of Design."

Henry Oppenheimer, Collector

Henry Oppenheimer, art collector, died in London at the age of 72. Although born in Washington, D. C., he passed his life in England. For many years he was active in the National Art Collections Fund.

The *London Times*: "In the art world his work, name was everywhere well known, for hardly any loan exhibition was held in England which did not turn to him for contributions of one kind or another. His sympathies were wide, including Greek sculpture, glass, ivories, and objects of art. But the main strength of his collections, which were admirably housed and displayed in Kensington Palace-gardens, were the medals, sculpture and faience of the Renaissance, and the series of drawings and prints by the old masters, which in its range and richness was unrivalled except by the great public galleries and print rooms."

F. McGillivray Knowles

F. McGillivray Knowles, artist, died in Toronto, on April 9, aged 72. A native of Syracuse, and a resident of New York City since 1915, Mr. Knowles was a member of the Royal Canadian Academy. He had been an art teacher and was known for his portraits and landscapes. Mr. Knowles was educated in art schools in the United States, Canada, England and France.

Harold Haven Brown Dead

Harold Haven Brown, artist and instructor, aged 66, died on April 7 in Provincetown, Mass. He taught art in New York and Chicago high schools, was director of the Herron Art Institute, Indianapolis, from 1910 to 1921, and since 1926 was director of the Provincetown Art Association.

Stanley Mortimer, Connoisseur

Stanley Mortimer, artist and art connoisseur, died at his home in New York on April 5, aged 79. He became interested in art as a young man when he lived in the Latin quarter of Paris. When he returned to America he turned to collecting.

Henry Ihlefeld Dies

Henry Ihlefeld, artist, who was born in Germany, died in Mount Vernon, N. Y., April 7. Most of his work was devoted to portraits of children and children's subjects, but in later years he had done many landscapes. He was at one time a designer for Tiffany & Co.

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The News and Opinion of Books on Art

The New Leisure

The audience Paul Frankl has sought to address in his new book "Machine Made Leisure" (New York; Harper & Bros.; \$2.50) includes both those interested in the place of leisure in modern civilization and those more immediately concerned with the immediate application of the arts in business life.

Mr. Frankl, who has exerted an extensive influence in the adaptation of modern materials and patterns for decorative use, discusses the relation of the artist to industrial life and points out how he can function effectively in the machine civilization. He dwells on the increasing importance of leisure and the artist's relation to it. On this he says:

"We have shown ingenuity in developing the machine, its resources and its products. We have shown genius in developing business and transportation, in prolonging the span of life, in scientific, medical and other research . . . that we master the machine as the instrument for the creation of new leisure. In so doing we are recreating our social values. We are establishing an end toward which it is desirable to work, providing, of course, that we may harden the machine as a method of educating and developing the race, as a path, in brief, of artistic creation and aesthetic enjoyment. The machine can be mobilized toward the realization of this happy state, toward the creation of the really good life, its tortuous and tragic history will be fully justified and we shall be once more not a curse but a blessing."

Another Life of Blake

"The Life of William Blake" by Mona Wilson (London; Peter Davies; 10s. 6d.) appears to J. Squire of the London Sunday Times to precede all preceding works in which an endeavor has been made to give an adequate account both of Blake's life and of his works. This book, which first appeared in 1927 in a limited edition published by the Nonesuch Press, Blake lives, a whole man, and a man so fascinating that anything connected with him must be interesting.

The reviewer continues that Miss Wilson has a sense of proportion, writes well, is always clear, and has a sense of humor. "There is enough, and not too much about Los, Enitharmon and Swedenborg; the Prophetic Books are well analysed, but the books never swamp that strange, charming man, tender harmlessly superlative, enormously industrious, content with so little because of the glory of his dreams, and, not least, whimsical. Some of the remarks which led people to think him a maniac are rightly explained by Miss Wilson (he once said he had committed several murders) as being said simply to annoy stiff and humourless people; he enjoyed seeing stupid people reeling under shocks."

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Beaucoups

As a result of the exhibition of French painting held at Burlington House, London, a flood of books on French art has appeared. The most recent ones are "French Gothic Painting" by P. A. Lemoine (Harrap; London; £4 14s. 6d.); "The Painters of France" by S. C. Kaines Smith (Medici Society; London; 5s.); "An Introduction to French Painting;" P. G. Konody and the Countess of Lathom, (Cassell; London; 10s. 6d.); "An Introduction to French Painting," Alan Clutton Brock (Chapman and Hall; London; 8s. 6d.); "The French Masters," Horace Shipp, (Sampson Low; London; 7s. 6d.); "An Outline of French Painting," R. H. Wilenski (Faber & Faber; London; 2s.); four "Picture Books of French Art" (Victoria and Albert Museum; London; 7d., post free each).

Of all these books, Frank Rutter in the Sunday London Times wrote that M. Lemoine's book stands out as a monument alike of learning and fine printing. This book is one of the "Pantheon" series of systematic reviews of European art. Regarding Kaines Smith's book, Mr. Rutter said that his survey is particularly well balanced, "leaning to the conservative side in his review of later XIXth century painting, but doing full justice to the real contribution of painting made by the impressionist masters."

Mr. Konody's book, written in collaboration with the Countess of Lathom, was termed a "remarkably concise and well-informed survey of French painting from mediaeval times to the dawn of the XXth century." Mr. Shipp's book is a "popular guide" to "The French Masters," intended for the beginner rather than the initiated and dealing in a simple and homely way with the story of French painting from mediaeval to modern times. Mr. Wilenski's little brochure begins with Cézanne and Seurat and works back to the primitives. Mr. Brock's "Introduction to French Art" dwells on "the discovery of more and more facts about the appearance of nature and the conversion of these facts to aesthetic uses." The four picture books issued by the Victoria and Albert Museum consist of 20 plates each with brief introductions dealing respectively with Mediaeval, Renaissance, XVIIIth century and XIXth century French art.

An Art Travelogue

In a very simple manner and easily readable style, Harriet Magee combines a travel tour with a short history of art in "Where to Go and What to See" (Boston; Christopher Publishing House; \$1.50).

She starts her little book with a study of Egyptian art and then takes up Grecian architecture and sculpture. Following these, in regular order she deals with the art of the Byzantine period, the early Christian era, the Romanesque epoch and the art development of every country to the end of the XVIIIth century. In order to follow the historical points the author takes the reader to the various places in Europe and Asia where examples of the art described may be found. Thirteen photogravure reproductions illustrate the text.

Although the author did not intend this for a text-book it may prove useful to students as supplementary reading in art history.

Laura Knight Book

Dame Laura Knight, British painter, water colorist and etcher, noted for her portrayal of circus types, is the subject of the latest volume in the Masters of Etching Series, No. 29 (New York; Wm. E. Rudge; \$2.00).

Dame Laura's graphic interpretations range from the velvety tones of the aquatint to the flexible line of the drypoint in addition to soft ground etching. Malcolm Salaman in his analysis of these plates likens her work in aquatint to that of Goya. He says: "In this graphic phase of her art she has a place of her own, as distinctive as in painting, but her boldness and adventure in pictorial motive and subject, combined with her technical skill in expressing the idea, and suggesting 'color' with black and white, give her prints an individual character."

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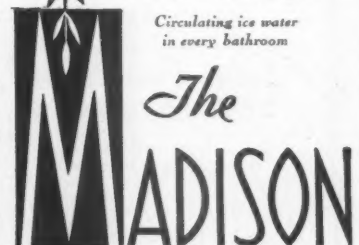
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Talmage Library

The choice library of John F. Talmage of Mendham, N. J., comprising first editions, sporting books, collected sets, English mezzotints, and drawings of the XVIIIth and XIXth centuries, will go on exhibition at the American Art Association Anderson Galleries on April 21, prior to dispersal the afternoon and evening of April 27.

Colored prints including the work of Henry Alken and William Dickinson will also be sold, besides water-color drawings by Edouard Detaille, Valentine Green, John Raphael Smith and Charles Turner.

There are a number of the popular sporting books by Apperley, Egan, Surtees and Westmacott and among the illustrated books are many by Cruikshank, Alken, Rowlandson and others.

A copy of Keats' "Endymion," first edition, second issue, and many attractive library sets of standard authors, mainly in handsome substantial binding, appear in the collection.

Huntington Library Display

As its part in the nation-wide celebration of the bicentenary anniversary of George Washington, the Henry E. Huntington Library and Art Gallery at San Marino, Cal. (suburb of Pasadena), has placed on display manuscripts and books relating to the First President. This exhibition, which will extend to June 30, will be open to visitors subject to the usual admission arrangements and schedule.



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Da Vinci Collection

Leonardo da Vinci's versatility as a man of science, as well as an artist, musician and philosopher, is brought out in the collection of the late John W. Lieb, which has been presented to Stevens Institute of Technology, Hoboken. In the Lieb collection are some 1,200 items containing books in many languages bearing on various phases of da Vinci's work, and facsimiles of books written by da Vinci.

These facsimiles of da Vinci manuscripts form an odd collection, the sheets being extremely large and covered with a confusion of subjects.

Da Vinci has been called the most versatile genius who ever lived. His manuscripts abound with references to physics, optics and, in particular, to sound. He speaks of lines of magnetism and was interested in chemistry, geometry, botany, heavy weapons and anatomy.

The "Alice" Exhibition

In the library of Avery Hall, Columbia University, the exhibition in honor of the 100th birthday anniversary of Lewis Carroll is now in progress to May 4.

The original longhand manuscript of "Alice in Wonderland," with Carroll's drawings in the margin, is displayed on a massive mahogany table upon which it was supposed to have been written 70 years ago. Among the 500 items, nine copies of the original 1865 edition, suppressed because of the poor quality of the woodcuts, are on view. Numerous pamphlets on mathematics and logic by Charles Lutwidge Dodgson (Lewis Carroll), as well as autographs, letters, drawings and other memorabilia, make up the showing.

Gets Book in Beneventan Script

Columbia University Library has acquired a prayer book in Beneventan script, a medieval handwriting that was developed 14 centuries ago in the monastery of Monte Cassino, in the hills of Southern Italy. The date of the book has not yet been estimated. The script was employed continuously by monasteries of that region from the VIth to the XIVth century.

Tulane Gets Aztec Manuscript

A rare Aztec codex or manuscript, of the period immediately following the conquest by Cortez, has been acquired by Tulane University in New Orleans. The codex, which is drawn on pliable deerskin, is now being deciphered, and is believed to be a chronicle of Aztec knights and princes.

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Wanted: a Medici

In commenting on Frank Weitenkamp's book, "The Quest of the Print," C. J. Bulliet of the Chicago Post asks, "Just how valuable to the cause of art are the millionaire patrons of our great museums, who are collecting paintings and presenting them generously to the public, to have and behold for generations?" This question was occasioned by the fact that Mr. Weitenkamp in his book has quoted an editorial that appeared in the New York Post following the death of the elder J. Pierpont Morgan in 1913:

"An art patron in the sense of his banking predecessors, the Medici, Mr. Morgan was; yet few wealthy men of any time have been more persistently concerned with accumulating objects of art. The difference lay in his attitude toward the art of his own day. To name the Medici is to revive the memory of the greatest artists of their age. Mr. Morgan's name will evoke no such memories of our artists in the future. . . . What is remarkable about Mr. Morgan is not the difference to current art, which he shared with many of his kind, but the enthusiasm with which he turned to the great art of the past."

Mr. Bulliet says: "Practically all of our millionaire collectors are of the Morgan stripe. . . . [They collect] not the art of the immediate today, but of yesterday, after it has been stamped 'sterling' by the international dealers. . . . Imagine what might happen if a great banker prince should develop a taste and an insight to 'discover' a Botticelli as an enthusiasm to bring him to a flowering. Botticelli, as a person, was a weakling who would inevitably have 'blushed unseen' had not the Medici taken charge. . . . The Medici are valuable in collecting and conserving the treasures of the past. But, may the gods send us now and then a Medici, too."

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Great Calendar of U. S. and Canadian Exhibitions

Berkeley, Cal.
BERKELEY ART MUSEUM—Apr.: A. I. A. annual exhibition of small homes. **LA CASA DE MANANA**—Apr. 16-30: Etchings, lithographs, Lawrence N. Seamon.

Laguna Beach, Cal.
BURFORD GALLERIES—Apr. 15-30: Joseph Kleitsch Memorial exhibition.

La Jolla, Cal.
LA JOLLA ART ASSOCIATION—Apr.: Contemporary Art Association, paintings, statuary, water colors and crafts.

Los Angeles, Cal.
LOS ANGELES MUSEUM—Apr.: 1932 Painters and Sculptors exhibit; photographs, Imogen Cunningham; Japanese wood block prints.
BILTMORE SALON—Apr. 11-May 7: Landscapes, marines and California Mission paintings, George K. Brandriff. **CHOVINARD GALLERY**—Apr.: Paintings, Paul Sample. **DALLER-HATFIELD GALLERIES**—Apr.: Water colors, Neville Smith. **EBELL SALON OF ART**—Apr.: Illustrations and oils, Willy Pogany; etchings, Arthur Millier. **FRIDAY MORNING CLUB**—Apr.: Oils and water colors, Women Painters of the West.

Mills College, Cal.
MILLS COLLEGE ART GALLERY—To May 15: 13th International Print-Makers exhibition; engravings, Helen Reynolds; Indian baskets; rubbings from memorial brasses in English churches, loaned by E. Coxhead; student work, State Teacher's College, San Diego.

Palos Verdes Estates, Cal.
COMMUNITY ARTS ASSOCIATION—To May 15: Paintings by 7 Southern California artists.

Pasadena, Cal.
PASADENA ART INSTITUTE—Apr.: Pasadena Society of Artists; lithographs, Eugene Fitch (Morton Gallery, New York). **GRACE NICHOLSON GALLERIES**—Apr. 15-30: Paintings, Shibata Zeshin, metal insects, Kozan; modern prints, Hiroshige Yoshida; water colors of flowers, Ksi Kung.

Sacramento, Cal.
ROCKER ART GALLERY—Apr.: Print Show.

San Diego, Cal.
FINE ARTS GALLERY—Apr.: Paintings, Ramon de Zubiaurre; contemporary artists of San Diego; paintings, Guest Wickson.

San Francisco, Cal.
CALIFORNIA PALACE OF THE LEGION OF HONOR—Apr.: Modern Austrian paintings; miniatures, Yoreska. Apr. 24-May 29: 54th Annual Exhibition, San Francisco Art Association. **M. H. DEYOUNG MEMORIAL MUSEUM**—Apr.: Lewis Carroll exhibition; prints by contemporary Americans, Childe Hassam, Audubon; modern Japanese prints; British wood cuts. **COURVOISIER GALLERIES**—Apr.: Paintings, drawings and etchings. **PAUL ELDER GALLERY**—To Apr. 30: Colored wood cuts, Carl Roky. **GALERIE BEAUX ARTS**—Apr. 18-31: Oils, Maynard Dixon. **S. & G. GUMP**—To Apr. 23: Water colors, Neville Smith. **ART CENTER**—Apr. 18-30: Paintings, Paul Hunt.

Denver, Colo.
SENER ART MUSEUM—Apr.: Crowninshield collection of Despain bronzes; Flemish Old Masters.

Washington, D. C.
LIBRARY OF CONGRESS—To Apr. 30: Drawings of early houses of Ohio; Minassian collection of Orientalia. **UNITED STATES NATIONAL MUSEUM** (Smithsonian Institution)—To Apr. 24: Etchings, Eugene Higgins. **CORCORAN GALLERY OF ART**—To Apr. 24: Drawings, John Singer Sargent; water colors, Charles Hopkinson. Apr.: Washington Bicentennial exhibition. **GORDON DUNTHORNE GALLERIES**—Apr.: Water colors and etchings of Scotland, Joseph Gray. **PHILLIPS MEMORIAL GALLERY**—Apr.: Recent paintings, Sewell Johnson. **SEARS ROEBUCK & CO. ART GALLERIES**—Apr.: Paintings, Harry A. Deyoung, Bertha Lee, M. E. Reitzel, Sander Vago, Frederic Nunn, A. J. Motley.

Wilmington, Del.
SOCIETY OF FINE ARTS—To May 17: Permanent collection of Howard Pyle paintings and pen and ink drawings.

Atlanta, Ga.
HIGH MUSEUM OF ART—To Apr. 25: Water colors, Signor and Signora Carlandi.

Chicago, Ill.
ART INSTITUTE OF CHICAGO—To May 30: 12th International exhibition of water colors. **ARTHUR ACKERMANN & SONS**—Apr.: "Child Life in Pictures." **ARTS CLUB OF CHICAGO**—Apr. 17-May 7: Exhibition by professional members of club. **CARSON PIRIE SCOTT & CO.**—Apr.: Paintings, American artists; mezzotints; old English aquatints; paintings, James Chapin. **CHICAGO GALLERIES ASSOCIATION**—Apr.: Paintings, group of Americans. **CHESTER H. JOHNSON GALLERIES**—Apr.: Paintings, by modern masters. **PALETTE & CHISEL CLUB**—To Apr. 30: 38th Annual exhibition of oils and

sculpture. **STUDIO GALLERY INCREASE ROBINSON**—To Apr. 30: Water colors and drawings, Rifka Angel and Milton Douthat; sculpture, Lenore Thomas and Warren Gilbertson.

Decatur, Ill.
INSTITUTE OF CIVIC ARTS—Apr.: Roy Brown exhibit.

DeKalb, Ill.
NORTHERN ILLINOIS STATE TEACHERS COLLEGE—To Apr. 25: "50 Prints by 10 Americans" (A. F. A.).

Jacksonville, Ill.
ART ASSOCIATION—To Apr. 20: Indian Arts and Crafts (A. F. A.).

Springfield, Ill.
SPRINGFIELD ART ASSOCIATION—Apr.: Annual Artist members exhibition.

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—Apr.: Contemporary Spanish paintings; 3rd International exhibition of lithography and wood engraving; color etchings, William Meyrowitz.

Richmond, Ind.
ART ASSOCIATION—To Apr. 20: 35th Annual exhibit by Indiana painters.

Des Moines, Ia.
ASSOCIATION OF FINE ARTS—To Apr. 30: "Self Portrait" exhibit of Iowa.

Iowa City, Ia.
STATE UNIVERSITY OF IOWA—Apr. 17-May 1: Paintings from Winter exhibition of National Academy of Design, 1931 (A. F. A.).

Emporia, Kans.
KANSAS STATE TEACHERS COLLEGE—Apr. 15-May 7: International Exhibition of modern oil paintings from Phillips Memorial Gallery (A. F. A.).

Lawrence, Kans.
UNIVERSITY OF KANSAS—Apr.: Oil paintings, Raymond Eastwood.

Topeka, Kans.
MULVANE MUSEUM—Apr.: Arthur B. Davies memorial exhibition (A. F. A.).

Lexington, Ky.
UNIVERSITY OF KENTUCKY—Apr.: Water Colors in the Modern Idiom. (A. F. A.).

New Orleans, La.
ISAAC DELGADO MUSEUM OF ART—To Apr. 27: Annual exhibition of New Orleans Art League; sculpture, Albert Rieker. **ARTS & CRAFTS CLUB**—To Apr. 29: Labouisse prize exhibition.

Portland, Me.
SWEAT MEMORIAL MUSEUM—Apr.: Photographic Salon.

Baltimore, Md.
MUSEUM OF ART—Apr.: Cleveland Water Color Show. Apr. 16-30: Paintings, William Wirtz. **FRIENDS OF ART HOUSE**—Apr.: Arts and crafts; loan exhibition of Primitives; work of Handicraft Club of Baltimore.

Andover, Mass.
ADDISON GALLERY OF AMERICAN ART—To Apr. 28: Tiffany Foundation work.

Amherst, Mass.
MASSACHUSETTS AGRICULTURAL COLLEGE—To Apr. 24: Canvases from Summer exhibition of National Art Club (A. F. A.).

Boston, Mass.
MUSEUM OF FINE ARTS—Apr.: Japanese paintings, Shohaku Soga. **BOSTON ART CLUB**—To Apr. 23: Business Men's Art Club. **CASSON GALLERIES**—To Apr. 23: Paintings, Emil Gruppe. Apr. 25-May 7: Paintings, George Elmer Browne. **GOODMAN-WALKER GALLERIES**—To Apr. 23: Modern paintings by noted masters. **GOODSPEED'S BOOK SHOP**—To Apr. 30: American sporting prints, Derrdale Press. **GUILD OF BOSTON ARTISTS**—To Apr. 23: Paintings, Catherine P. Richardson. **GRACE HORNE'S GALLERY**—Apr.: Miscellaneous paintings, water colors and etchings. **STUDIO WORKSHOP**—Apr. 17-May 7: Exhibition by students of the workshop.

Cambridge, Mass.
FOGG ART MUSEUM—Apr.: XVth and XVIth century prints.

Hingham Center, Mass.
THE PRINT CORNER—Apr.: New lithographs, Albert Barker.

Northampton, Mass.
SMITH COLLEGE MUSEUM OF ART—Apr. 18-May 9: Modern painting (A. F. A.).

Springfield, Mass.
SPRINGFIELD ART MUSEUM—Apr.: Oil paintings in modern idiom (A. F. A.).

Wellesley, Mass.
FARNSWORTH MUSEUM—Apr. 23-May 21: Work of artists in Wellesley and vicinity. **PANCOAST GALLERY**—Apr.: Work by Rosen, Bates and Littlefield; prints.

Worcester, Mass.
ART MUSEUM—Apr. 20-May 15: 4th International Print Exhibition.

Detroit, Mich.
COLONY CLUB GALLERY—To May 1: Brush drawings and terra cotta sculpture, Isamu Noguchi.

Flint, Mich.
INSTITUTE OF ARTS—To Apr. 27: Flint artists Exhibition.

Grand Rapids, Mich.
GRAND RAPIDS ART GALLERY—Apr.: Exhibition by Michigan artists.

Muskegon, Mich.
HACKLEY GALLERY OF FINE ARTS—Apr.: Etchings, Werner Laves; pastels Kaete Wilczynski; international advertising photography.

Minneapolis, Minn.
INSTITUTE OF ARTS—Apr.: Portrait of Washington, Thomas Sully; Swedish wall decorations; Japanese brocade priest robes; Imperial Chinese jades; early American silver; Persian pottery.

Kansas City, Mo.
ART INSTITUTE—To Apr. 30: Work of public school pupils. **ALDEN GALLERIES**—To Apr. 24: XVIII and XVIII century prints. **FINDLAY ART GALLERIES**—To Apr. 30: Portrait etchings, Gerald Brockhurst; dry-points, Frank Benson.

Kirksville, Mo.
NORTHEAST MISSOURI STATE TEACHERS COLLEGE—To Apr. 27: Contemporary American oil paintings.

St. Louis, Mo.
CITY ART MUSEUM—To Apr. 30: Paintings and sculpture. **NEWHOUSE GALLERIES**—Apr.: Paintings, old and modern masters. **ST. LOUIS ARTISTS GUILD**—Apr. 23-May 25: 19th Annual exhibition, St. Louis artists.

Manchester, N. H.
CURRIER GALLERY OF ART—Apr.: Marines, Eric Hudson; etchings, Charles J. A. Wilson; water colors, Anthony and Nancy Dyer; children's portraits.

East Orange, N. J.
ART CENTER OF THE ORANGES—To Apr. 24: Paintings, sculpture, photography and graphic art.

Montclair, N. J.
ART MUSEUM—To May 1: Master Engravers and Etchers (A. F. A.); portraits, Frances C. Greenman.

Newark, N. J.
NEWARK MUSEUM—Apr.: Modern American paintings and sculpture; Jaehne loan collection of Japanese art; Washington bicentennial.

Sante Fe, N. M.
MUSEUM OF NEW MEXICO—Apr.: Paintings, Westcott Burgess, McHarg Davenport, Lee E. Barley, E. Van Cleave.

Albany, N. Y.
ALBANY INSTITUTE OF HISTORY AND ART—Apr.: Paintings of the sea, Anthony Thieme; oil paintings and water colors, Edwin Charles Sauter.

Brooklyn, N. Y.
BROOKLYN MUSEUM—To May 15: Sculpture, Carl Milles; Scandinavian American exhibition.

Buffalo, N. Y.
ALBRIGHT ART GALLERY—To May 2: Art in industry in Buffalo. Apr. 17-May 29: 26th Annual Exhibition of American painting. **CARL BREDEMEIER GALLERY**—To Apr. 23: Landscapes and marines, Carl Peters.

New York, N. Y.
METROPOLITAN MUSEUM OF ART (Fifth Ave. & 82nd St.)—Apr.: Exhibition of Japanese textiles; early woodcuts; European printed fabrics XIXth century; portraits of George Washington. **ACKERMANN & SON** (50 East 57th St.)—To Apr. 30: Etchings, Levon West and Martin Lewis. **AMERICAN ACADEMY OF ARTS AND LETTERS** (Broadway at 156th St.)—Apr.: Memorial exhibition, Paul Bartlett. **AN AMERICAN GROUP** (Barbizon-Plaza Hotel)—To Apr. 30: Paintings, Anatol Shulkin. **AMERICAN ART GALLERIES** (30 East 57th St.)—To Apr. 23: Water colors, Charles Sarka; paintings, Count Pompeo Pieri. **AN AMERICAN PLACE** (509 Madison Ave.)—To Apr. 30: New photographs, Paul Strand; paintings on glass, Rebecca Strand. **AMERICAN FOLK ART GALLERY** (113 West 13th St.)—Permanent: Early American paintings in oil and water color on velvet and glass. **A. W. A. CLUBHOUSE** (353 West 57th St.)—To May 30: Decorations in all mediums. **ARDEN GALLERY** (400 Park Ave.)—To May 20: "Paintings of Gardens and Growing Flowers." George Stonehill. **ARGENT GALLERIES** (42 West 57th St.)—To Apr. 24: Flower and still life paintings. Elmor Hopkins; pastels of New York, Mrs. Charles Sawtelle; water colors and Sgraffito prints, Eliot O'Hara. **ART CENTER** (65 East 56th St.)—Apr. 26-May 14: 11th Annual exhibition of Advertis-

ing Art. **AVERELL HOUSE** (142 East 53rd St.)—Apr.: Garden sculpture. **BABCOCK GALLERIES** (5 East 57th St.)—To Apr. 23: Paintings in tempera, Walter Beck. **BALZAC GALLERIES** (449 Park Ave.)—To Apr. 25: Paintings, Margaret Brisbane, William Waltemath, Count Gaetano Bentivoglio. **JOHN BECKER GALLERY** (520 Madison Ave.)—Apr. 15-May 10: Water colors and gouaches, Carlos Merida. **BELMONT GALLERY** (574 Madison Ave.)—Permanent: Old Masters. **BROWNELL-LAMBERTSON GALLERIES** (106 East 57th St.)—Apr. 18-30: Sketches, Boardman Robinson. **HOTEL BREVOORT** (Fifth Ave. at 8th St.)—Apr.: "History of Washington Square" in pictures. **BRUMMER GALLERY** (55 East 57th St.)—Apr.: Old Masters. **D. B. BUTLER & CO.** (116 East 57th St.)—Apr.: Mezzotints. **FRANS BUFFA & SON** (58 West 57th St.)—Apr.: Paintings, Wm. H. Singer, Jr., Jacob Dooyewaard and Walter Griffin. **CAZ-DELBO GALLERIES** (561 Madison Ave.)—To Apr. 30: Contemporary French paintings, etchings and drawings. **CHESHIRE GALLERY** (Chrysler Bldg.)—To May 15: Exhibition of bronzes, June Harrah. **LEONARD CLAYTON GALLERY** (688 Madison Ave.)—Apr.: Etchings by 10 contemporary artists. **RALPH M. CHAIT** (600 Madison Ave.)—Apr.: Early Chinese porcelains. **CALO ART GALLERIES** (128 West 49th St.)—Apr.: Paintings by American and foreign artists. **CYASAN ARTISTS** (2556 Bainbridge Ave.)—To Apr. 30: Members exhibition of paintings. **DELPHIC STUDIOS** (9 East 57th St.)—To Apr. 24: Abstractions, Agnes Pelton; paintings, Renee Lahm. **GRONIN & LOWNDES GALLERY** (681 Fifth Ave.)—To Apr. 24: Paintings, pastels, wood blocks, prints and screens, Willis Blodgett. **DOWNTOWN GALLERY** (113 West 13th St.)—To Apr. 17: "The Passion of Sacco-Vanzetti," gouaches, Ben Shahn. **DUDENSING GALLERIES** (9 East 57th St.)—Apr. 19-May 9: Recent Paintings, Arnold Wilts. **DURAND-RUEL** (12 East 57th St.)—Apr.: French paintings. **FRED EBERLIN CO.** (45 New St.)—To Apr. 29: Oils, sketches and sculpture, F. Harriman Wright. **EHRRICH GALLERIES** (36 East 57th St.)—Apr. 22-30: Garden furniture and accessories;

paintings, Old Masters. **FERARGIL GALLERIES** (63 East 57th St.)—Apr. 18-30: Paintings, Lauren Ford; sculpture, Agnes Yarnall. **FIFTEEN GALLERY** (37 West 57th St.)—Apr. 16-23: Paintings, Willard and Aimee Orlip. **GALLERY 144 WEST 13th STREET**—Apr. 16-May 6: Paintings, Milton Avery. **PASCAL M. GATTERDAM** (145 West 57th St.)—Apr.: Paintings by American artists. **G. R. D. STUDIO** (58 West 55th St.)—Apr. 18-30: Decorative Art exhibition. **GRAND CENTRAL GALLERIES** (15 Vanderbilt Ave.)—Apr. 16-30: Color prints, Charles W. Bartlett; group of etchings. Apr. 19-30: Recent paintings, Henka. Apr. 19-23: Grand Central School of Art exhibition. **HARLOW McDONALD GALLERIES** (667 Fifth Ave.)—To Apr. 30: Water colors of English gardens, Beatrice Parsons. **MARIE HARRIMAN GALLERIES** (63 East 57th St.)—Apr. 18-30: Landscapes in black and white, Walt Kuhn. **GALLERY OF P. JACKSON HIGGS** (32 East 57th St.)—Apr.: Paintings, Old Masters. **INTERNATIONAL GALLERIES** (9 East 57th St.)—Apr. 16-May 6: Helena Rubinstein collection of sculpture by Elie Nadelman. **EDOUARD JONAS GALLERIES** (9 East 56th St.)—Permanent: French XVIIIth century furniture, paintings and works of art; paintings, Iwan Choults. **FREDERICK KEPPEL & CO.** (16 East 57th St.)—Apr.: Contemporary water colors and drawings, American and English artists. **KLEEMANN-THORMAN GALLERIES** (575 Madison Ave.)—Apr.: Etchings R. W. Woiceske. **KLEINBERGER GALLERIES** (12 East 54th St.)—Apr.: Old Masters. **M. KNOEDLER & CO.** (14 East 57th St.)—Apr. 18-30: Exhibition of Naval and Military Portraits. **KRAUSHAAR GALLERY** (680 Fifth Ave.)—To Apr. 23: Paintings and drawings, Guy Pene du Bois. Apr. 26-May 14: Paintings, Nan Watson. **J. LEGER & SON** (695 Fifth Ave.)—Apr.: English portraits and landscapes. **LEGGETT GALLERY** (Waldorf-Astoria Hotel)—To Apr. 23: Mei Lei Shou Collection of Chinese art. **LELAN GALLERY** (50 East 52nd St.)—Apr.: Decorative paintings. **JOHN LEVY GALLERIES** (1 East 57th St.)—Apr. 18-May 7: Paintings, Leopold Seyffert. **JULIEN LEVY**

GALLERIES (602 Madison Ave.)—To Apr. 23: Photographs, Man Ray and Leo Miller. **LITTLE GALLERY** (29 West 56th St.)—Apr. 18-30: Garden furnishings and animal figures, Ralph Menconi. **MACBETH GALLERY** (East 57th St.)—To Apr. 30: 40th Anniversary Exhibition. **PIERRE MATISSE GALLERY** (East 57th St.)—Apr.: Decorations by Paul Meyer. **METROPOLITAN GALLERIES** (730 Park Ave.)—To Apr. 23: Polar paintings, Paul Meyer. **MIDTOWN GALLERIES** (559 Park Ave.)—Apr. 18-30: Paintings, Homer Mitchell. **MILCH GALLERIES** (108 West 57th St.)—To Apr. 30: Paintings by Contemporary artists. **MONTROSS GALLERY** (785 Fifth Ave.)—To Apr. 23: Recent paintings, Berkeley Williams. **MORTON GALLERIES** (127 East 57th St.)—Apr. 23: Paintings by Guy Wiggins. Apr. 23-May 7: Water colors, Louis Ellsheimius; oils, Cordey Simmons. **MUSEUM OF IRELAND ART** (Barbizon Hotel)—Apr.: Irish paintings and sculptures. **NATIONAL ARTS CLUB** (Gramercy Park)—Apr.: Exhibition of works of members. **NEW ART CIRCLE** (9 East 57th St.)—Apr. 18-30: Etchings, Louis Loevoe. **NEWHOUSE GALLERIES** (578 Madison Ave.)—To Apr. 25: Americotemp. **NEW SCHOOL FOR SOCIAL RESEARCH** (66 West 12th St.)—Apr. 19-30: Lithographs and water color, Herbert J. Sanborn. **ARTHUR U. NEWTON** (4 East 56th St.)—Apr.: English portraits and landscapes. **PEN AND BRUSH CLUB** (16 East 10th St.)—To Apr. 22: Paintings, Anna D. Irving. **PUBLIC LIBRARY** (42nd St. & 4th Ave.)—Apr.: Modern etchings; early views of American cities. **REINHARDT GALLERY** (730 Fifth Ave.)—Apr.: Old Masters; contemporary French and American paintings. **RICH MUSEUM** (310 Riverside Dr.)—To Apr. 27: Finnish artcraft. **SALMAGUNDI CLUB** (47 Fifth Ave.)—To Apr. 29: Small picture exhibition. **JACQUES SELIGMANN & CO.** (East 51st St.)—Apr. 18-May 4: Paintings, Murray Hoffman. **SCHULTHEIS GALLERY** (142 Fulton St.)—Apr.: Paintings by American and foreign artists. **E. & A. SILBERMAN** (133 East 57th St.)—Apr.: Old Masters' objets d'art. **SOCIETY OF INDEPENDENT ARTISTS** (Grand Central Palace)—To Apr. 25: 16th Annual exhibition. **S. P. E. GALLERY** (40 East 49th St.)—To Apr. 23: Paintings and drawings, Irene Weir, Roger Bailey, James Creery. **MARIE STERNER GALLERY** (9 East 57th St.)—Apr. 16-30: Flower paintings, V. White. **THREE ARTS CLUB** (340 West 84th St.)—To Apr. 29: Commercial art by resident members. **TIMES GALLERY** (773 Madison Ave.)—To Apr. 30: 4th Exhibition by American artists; paintings, "Pa" Hunt. **VAN DIEMEN GALLERY** (21 East 57th St.)—Permanent Collection of Old Masters. **VALENTINE GALLERY** (69 East 57th St.)—Apr.: Modern French paintings. **WHITNEY MUSEUM OF AMERICAN ART** (10 West 8th St.)—To Apr. 27: Exhibition—Part II of permanent collection. **WILDENSTEIN GALLERIES** (647 Fifth Ave.)—Apr.: Old and modern paintings, works of art. **CATHERINE LORILLARD WOLFE CLUB** (802 Broadway)—To Apr. 30: Members exhibition of water colors. **HOWARD WYLLIE GALLERIES** (634 Fifth Ave.)—Apr.: Selected group of old and modern landscapes.

Elmira, N. Y.
ARNOT ART GALLERY—Apr.: Washington centennial exhibition (A. F. A.).
Staten Island, N. Y.
INSTITUTE OF ARTS & SCIENCES—To Apr. 23: Paintings, Wm. Hurd Lawrence.
Rochester, N. Y.
MEMORIAL ART GALLERY—Apr.: 19th annual exhibition of Artists and Craftsmen of Rochester. **GEORGE H. BRODHEAD GALLERIES**—Apr.: Georg Jensen silver.
Syracuse, N. Y.
MUSEUM OF FINE ARTS—Apr.: Portraits and landscapes, Samuel F. B. Morse. (Metropolitan Museum of Art.)
Akron, O.
AKRON ART INSTITUTE—To Apr. 30: Exhibition by Akron University Art Dept.
Cincinnati, O.
ART MUSEUM—To May 2: 9th Annual exhibition of Cincinnati Print and Drawing Circle; etchings and aquatints, Goya.
Cleveland, O.
MUSEUM OF ART—To Apr. 24: Lithographs, Toulouse-Lautrec.
Columbus, O.
GALLERY OF FINE ARTS—Apr.: 11th International Water Color Exhibit. Oil paintings, Frederick W. Springer; artist self-portrait print collection of Elmer Adler.
Dayton, O.
DAYTON ART INSTITUTE—Apr.: Paintings, James Chapin; etchings, Eugene Higgins. Apr. 23: Dutch Masters Exhibition.
Oxford, O.
MIAMI UNIVERSITY—Apr. 17-30: Modern American blockprints (A. F. A.).
Toledo, O.
MUSEUM OF ART—Apr.: 14th Annual exhibition of Toledo Federation of Art Societies.
Norman, Okla.
UNIVERSITY OF OKLAHOMA—To May 1: Oil, Edith Mahler.

[Continued on page 30]

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A Review of the Field in Art Education

Kroll Advises

Leon Kroll, noted American artist, believes that design is the primary element in a work of art. Mr. Kroll, who acts as visiting critic for the fine arts department of the Maryland Institute, stressed this point in writing on "The Important Qualities in a Work of Art" for the Institute's publication, *Vistas and Perspectives*:

"I believe that the design element in a work of art is its most important and lasting quality. As my mind wanders over the art of the past, outstanding works are those which obey the laws of design, based upon principles in nature. All other elements which contribute to the creation of a work of art become vulgar when expressed in a bad design. The subject is of secondary importance in fine design, though it may not appear to be because of the subtle beauty of the design. A beautiful subject may add another element of enjoyment to a work of art, but it will not in itself enhance the plastic quality, nor add to the aesthetic value of the work."

"All of which does not excuse those mistaken people who feel that distorted representation of ugly people or objects necessarily makes a thing a work of art."

"It is probably more difficult to create a work of art out of a lovely girl as a motif, than to do so out of the now traditional apples, cloth and crooked table. Because in a beautiful motif the temptation to be seduced into unthinking representation becomes strong and must be resisted. The passionate desire to express the loveliness of the motif must be held and organized into a beautiful order. Unless the artist does control his emotion and order it, he becomes incoherent and possibly vulgar."

"When the artist is certain, or nearly so, of the design element in his work, he may include the values of touch, color, charm, loveliness, strengths and interests of all kinds, even story telling if he likes, but none of these qualities will be of great value to the work of art if divorced from the primary and most important design requirement."

"When I speak of design in a canvas, I mean a fine organization of areas and shapes, a just balance of round and straight forms, intelligent use of horizontal, vertical and diagonal directions, a sense of the influence of three dimensional form on the two dimensional pattern. All planned to include within allotted areas the forms of representation the artist intends to have in his picture."

"Over-mechanized perfection is however a

bore. Knowledge of technical qualities of all kinds should never be neglected, but we treasure a work of art because it is loved into being by the combination of the hand, heart and mind of the artist."

The Courtauld Institute

Although the Bloomsbury quarters for the Courtauld Institute of Art are not expected to be completed before 1935, teaching activities will start at the beginning of the next academic year, next October, due to a fresh benefaction on the part of Samuel Courtauld.

Mr. Courtauld has proposed to place his residence at 20, Portman-square, London, in the hands of the trustees from October, 1932, and for the remaining 50 years of his lease. This house is said to be the finest and most unspoiled example of Robert Adam's work extant. A part of the present furnishings and the famous Courtauld collection of pictures and drawings will be left in the house and will be available to the public, subject to conditions determined by the director of the institute.

Arrangements are in active preparation now for the reception of students in the Fall. Applications for admission may be mailed to the Academic Registrar, University of London, Kensington, S. W. 7.

Textile Design Prizes

The Sixteenth Annual Textile Design Competition of the Art Alliance of America brought forth the largest number of entries ever received. The designs, for wallpaper, decorative paper, playing cards, linoleum, rugs and oil-cloth, were on exhibition at the Art Center in New York.

Prizes ranging from \$150 to \$50 were awarded to Glenna Peck, Margaret Twinem, Syracuse; Teresa Kilham, Emily Reist, Thelma Baxley Mendel, Clara Schneders, Irvine Clements, Margaret Carl, New York City; Margaret H. Field, Vincent Benedict, Marjorie Turnbull, Emma J. Buckman, Nancy Tuttle, Philadelphia; John S. Booth, Milwaukee; Elizabeth M. Gauld, New Brunswick, N. J.; Mrs. Louise H. Brewster, Lexington, Mass.; Mary Robinson, Los Angeles; J. H. Campbell, Elizabeth, N. J.

Texas College to Have Taos School

The Texas State College for Women announces the opening of a Summer School of Painting at Taos, New Mexico, Aug. 15 to Sept. 3. Instruction will be under the direction of Alexandre Hogue, prominent Texas artist, who is well known throughout the Southwest.

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A Review of the Field in Art Education

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Art--a Waif

Dispelling the conviction that art is an independent activity totally divorced from other phases of life was the aim of Dr. Hans Tietze of the University of Vienna in his address at the 21st annual meeting of the College Art Association in New York. Dr. Tietze spoke on "Fine Art as a Sociological Problem."

"Art never was produced for its own sake, always it had to serve many and very varied aims," he said. "Two groups of facts have shaken our conviction that we penetrate the real meaning of art by isolating it from its spiritual surroundings. On one side we feel very strongly that modern art has come to a blind alley and is actually passing through a severe crisis; the gap between artist and public . . . has grown so enormous that art seems to have lost not only its economical and social basis but at the same time its moral and spiritual support. On the other hand, the amazing results of pre-historic and ethnographic research—combined with the results of modern psychology and psycho-analysis—teach us that the isolation of artistic activity is an artificial construction."

The problem as Dr. Tietze sees it is "to re-attach art to all the other activities with which it is connected without sacrificing its peculiarity. We must try to find out the place of art in the totality of human relations, in other words its social meaning and responsibility."

"By this reciprocal efficacy of collective and individual forces art produces a stock of forms which are accessible to every one and, therefore, can be compared to a language, and goes on giving to the races, to the nations, to the generations and all kinds of communities, symbols and, thereby, means of self-conscious and spiritual existence. In a somewhat paradoxical way we could say that art reaches its social aim by insisting on its unsocial interests; in endeavoring for the utmost achievement in every single production, art enriches life. Its social importance can scarcely be overvalued."

Will Reimpose Museum Fees

During the next session of the Italian Parliament, a bill will be introduced to reimpose fees for entrance into museums, galleries and excavations.

Taft's Pessimism

Deserved castigation of the American people was given by Lorado Taft, sculptor, on April 29, 1860, in a message sent to the Governor of the Eastern States Association of Professional Schools for Teachers held in New York recently. In his opinion the American people are "strangely oblivious of the incalculable inheritance which has come down to them from the past, and go on unheeding."

The message said that "as a nation we have little accumulative wisdom and slight appreciation of the gifts of the ages." American life seems to be casual, and everything about it appears to be in a constant state of flux and change. Mr. Taft asserted that "talent is perennially springing up but is extinguished before it has taken root." American sources of culture and amusement were also decried by him: "Our recreations are hectic at forty or fifty miles an hour; our music is jazz; our drama the movies; our literature the strident daily. In the other arts we are practically immune."

Mexican Art Education

Lively scenes and bright colors predominated in the exhibition of more than 200 paintings, drawings and woodcuts by Mexican children under 15, held at Teachers College, New York. The exhibit was brought from Mexico City by Juan L. Olaguibel, chief of art instruction for the Mexican government. Gay circus horse street fairs, native fiestas, religious ceremonial rites and Aztec sacrifices were included in the themes. Imaginative drawings were side by side with practical ones. Even prohibition was evaluated.

The New York Times quoted Senor Olaguibel: "Our methods allow the children absolute freedom . . . In our primary school, which includes the first six grades, the children illustrate through art forms their lessons in different school subjects. Every Mexican child learns to draw and paint. The 4-year-old during the first school week begins to draw what he sees in the schoolroom—flowers, desk, chairs, possibly a sombrero. By the time he passes the third and fourth grades, he is painting scenes suggested through his history, geography and hygiene studies. In the sixth grade, he portrays episodes in the life of our national heroes, fête day merry-makings, industrial scenes."

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A Review of the Field in Art Education

Indiana Sees Meyerowitz's Color Etchings



"Turkey Pond," by William Meyerowitz. Collection of Lessing J. Rosenwald.

William Meyerowitz, whose art has been compared to the music of MacDowell, is exhibiting his etchings in color at the John Herron Art Institute, as part of a circuit tour. The collection was shown at the Day-son Art Institute in February and at the Columbus Gallery of Fine Arts in March. In May it will be at the Fort Wayne Art School and Museum.

Reproduced above is Meyerowitz's color etching "Turkey Pond," from the collection of Lessing J. Rosenwald. There is a radiance of

mysticism in his work, according to Ada Rainey of the Washington Post. "These etchings," she writes, "have in them a new world of possibilities in a medium handled in a way to bring out the harmonies of color delightfully. The artist has taken the best in modern art and fused it in a way with the fundamentals of construction and has perfected his technique in an astonishing manner. The result is a medium handled in a new way which makes for beauty of color and charm of form."

New Art School Founded

Set in a secluded garden pavilion on Filmore St. near Green, in San Francisco, is the new Art and Style Studio opened by Molly Lowell and Maria and Herbert Ridelstein for instruction in commercial and fine art. The founders will seek to develop the personality of the student by adapting each course to previous training, ability and future prospects.

Eugene Schoen's New Status

On account of his appointment as a member of the faculty of New York University's department of Interior Architecture, Eugene Schoen has been compelled to give up his retail business, THE ART DIGEST has been advised. However, he will be able to continue his private practice in architecture and decoration and can be consulted at his new offices.

MICHEL JACOBS' EUROPEAN TOUR CANCELLED

On account of the financial conditions at the present time, MICHEL JACOBS will not conduct a class abroad this year, but will continue to teach during the entire summer at the New York School.

Classes will be taken outdoors to paint, during the SPRING and SUMMER months, in and around New York City.

Short trips will be taken, with a painting class, to nearby summer resorts, for a week or 10 days.

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Commercial Art

To those students who aspire to a career in commercial art, H. L. Livingston, of the Livingston Advertising Art School, gave the following brief outline of the subject in the San Francisco Chronicle:

"Commercial artists show the world what it buys. Every article pictured in advertisements must first be illustrated by the commercial artist—or more properly, by the advertising artist.

"In preparing an advertisement, a general diagram, called a layout, is first made. The copy writer then writes the printed portion or 'copy,' and the artist makes the illustration—in pen and ink, wash or color. The copy is then sent to the printer or newspaper and the picture is photo-engraved. It is reproduced on a metal plate and the copy and illustration are at last put together for the printing of the complete advertisement.

"An artist must understand the technical requirements of making a drawing or reproduction in any medium. Commercial art is a highly technical profession and the training for it is of utmost importance.

"Formerly the prospective commercial artist received his training as an apprentice in a commercial art studio, but with the rush of modern methods, that is no longer possible."

Browne Staff Enlarged

Mead Schaeffer, noted American illustrator, has joined the faculty of the Browne Art Class in Provincetown, Mass., and will conduct a course in practical pictorial illustration, supplemented by actual demonstrations of his work before the class. Another improvement this Summer will be a new class in artistic anatomy, figure construction and life painting under the guidance of Mildred C. Green, instructor of drawing at the Buffalo Art School. George Elmer Browne will continue to instruct in landscape and figure painting, assisted by Miss Green.

The Cape Cod swamps have now been drained, so that the mosquito, plague of countless hard-working art students in the past, is practically extinct. The Browne Art Class, situated at the picturesque West End of Provincetown, is the oldest school there, having been established in 1915. Nestled in a grove of trees and surrounded by wooded dunes that border on a beautiful lake, it has grown until today it is rated as the largest school of its kind on the Cape.

Models Out of Pose

Artists' models are no longer wanted in the tiny studios of Chelsea, where London's struggling painters live, according to the New York Sun, for a model these days is considered a dispensable luxury. Dozens of beautiful girls, who used to work in the studios of established painters, are out of jobs.

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Grosz and Sloan

[Concluded from page 4]

was not acting fearlessly for the best interest of the students."

By "sentimental timidity" Mr. Sloan said he meant "the maintenance on the teaching staff of an instructor whose methods are antiquated, simply because he has been there for thirty years." Amplifying his reference to "financial timidities" he said: "The league has a reserve fund of about \$100,000. They're scared to death because the league has suffered during the depression and they're weighing every little move. They're like an individual who saves up for a rainy day and when the rain comes becomes a miser and gets soaked because he is too close to buy an umbrella."

Mr. Lie, who won in the vote against Grosz, and who in a gesture of sportsmanship submitted his resignation along with that of Mr. Sloan, asserted that he did not hesitate to say that Grosz is qualified perfectly as far as technical training is concerned, but he feels that the German artist "is not a healthy influence for the progress of American youth."

"I oppose the importance of European artists to teach us unless they are well instructed in the fundamentals necessary to the development of American art; and I do not feel that Georg Grosz, judged by the type of work he has done, would be a fortunate choice for our students."

Mr. Sloan's resignation was accepted in the board by a vote of 4 to 3. Then followed a debate as to whether the acceptance should be "with regret," with "deep regret" or without any mention of regret. "With regret" won. A new president will be elected April 20.

C. J. Bulliet of the Chicago Post commenting on the sale of ten water colors in the first three days of the water color international, six of which were by Grosz, said there was not one sale "from the inane, imitative, pseudo-moderns, from whom the prize winners were selected." Mr. Bulliet's preference in his review of the exhibition, had said that the Grosz section gave "a really comprehensive idea of this German, whose rivals in history are Goya, Daumier and Toulouse-Lautrec," and predicted that "with the passing of the years, his importance will grow, and a century hence his place alongside Goya will scarcely be questioned." Grosz has penetrated, he said, "to the soul of warring and war-crushed Germany, just as Goya, in 'Capricios,' dug into the heart of Spain in the rotten grandeur of its decay; just as Daumier sized up the empty pomp of the second French Empire; just as Toulouse-Lautrec sensed the bunk in the Bohemia created by Henri Murger and the romantics."

Mr. Bulliet singled out "Married Couple" as typical of the most brutal phase of Grosz—



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Calendar

[Concluded from page 24]

Oklahoma City, Okla.

HUCKINS HOTEL—Apr. 17-24: Annual Spring exhibition. Association of Oklahoma Artists. NAN SHEETS STUDIO GALLERY—Apr. 19-30: Paintings, Elliot Clark.

Portland, Ore.

PORTLAND ART ASSOCIATION—To Apr. 30: Four centuries of Etchings and dry-points; drawings, Mestrovic.

Philadelphia, Pa.

PENNSYLVANIA MUSEUM OF ART—(Fairmount)—Apr.: Modern architecture. (Memorial Hall)—Apr.: Engravings, Durer. (60th Street Branch)—Apr.: International Salon of Photography. PRINT CLUB—To Apr. 30: Prints of homes of famous people. PLASTIC CLUB—To May 11: 35th annual exhibition of paintings and sculpture. PHILADELPHIA ART ALLIANCE—To Apr. 30: Pen drawings, Rockwell Kent. To May 1: American painters (College Art Assoc.). HOLLAND FINE ART GALLERY—To Apr. 30: Etchings, Marius Bauer.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—To Apr. 20: Engravings, Robert Nanteuil. To May 31: English sporting paintings.

Scranton, Pa.

EVERHART MUSEUM—Apr.: "Chicago Painters"—oils selected by Robert Harshe (A. F. A.).

Providence, R. I.

FAUNCE HOUSE ART GALLERY—To Apr. 23: Paintings by Woodstock artists (College Art Assoc.). RHODE ISLAND SCHOOL OF DESIGN—To Apr. 30: Drawings by sculptors. TILDEN-THURBER CO.—Apr.: Contemporary paintings; etchings in landscapes and trees. NATHANIEL J. VOSE—Apr.: Etchings, Eugene Higgins and Arthur Musgrave.

Memphis, Tenn.

BROOKS MEMORIAL MUSEUM—Apr.: Marine paintings (College Art Assoc.); Japanese wood block prints.

Austin, Tex.

ELIZABETH NEY MUSEUM—To Apr. 30: Paintings, Mary Aubrey Keating.

Dallas, Tex.

FAIR PARK GALLERY—To Apr. 25: 5th annual exhibition. Dallas County Artists and Craftsmen. HIGHLAND PARK SOCIETY—Apr.: Southern States Art League, exhibition and convention.

Forth Worth, Tex.

MUSEUM OF ART—Apr. 19-May 19: 22nd annual exhibition of selected paintings by Texas Artists.

Houston, Tex.

HERZOG GALLERIES—Apr.: Lithographs, Herbert Dunton.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—Apr. 15-31: Water colors, Marie Hull. ART GROVE GALLERY—Apr.: Paintings, Hugo D. Pohl.

Springville, Utah.

SPRINGVILLE HIGH SCHOOL ART GALLERY—To Apr. 30: Contemporary American artists.

Richmond, Va.

VALENTINE MUSEUM—To Apr. 27: 2nd Annual Tournament of Arts and Crafts. A. A. ANDERSON GALLERIES—To Apr. 30: 1st Annual Exhibition of Virginia Artists.

Burlington, Vt.

ROBERT HULL FLEMING MUSEUM—To Apr. 21: Water colors in Modern Idiom (A. F. A.).

Seattle, Wash.

HENRY ART GALLERY—To Apr. 23: 4th Annual Northwest Printmaker's Exhibition. HARRY HARTMAN'S GALLERY—To Apr. 30: Portraits, Bernard Nestor; sculpture, V. Clafin and Dudley Pratt.

Appleton, Wis.

LAWRENCE COLLEGE—Apr.: Wood blocks, Elizabeth Keith (A. F. A.).

Madison, Wis.

STATE HISTORICAL MUSEUM—To May 1: Illustrations, Maxine Wright Barney. UNIVERSITY OF WISCONSIN—Apr. 18-May 15: Paintings, Baer brothers.

Milwaukee, Wis.

ART INSTITUTE—Apr.: Washington exhibit; contemporary French art; garden photos and models.



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AMERICAN ARTISTS PROFESSIONAL LEAGUE

Nationwide organization of American artists and art lovers, working positively and impersonally for the advancement of contemporary American art and artists. Regional Chapters throughout the United States.

National Chairman: F. BALLARD WILLIAMS 27 West 67th Street, New York City
National Secretary and Editor: WILFORD S. CONROW 154 West 57th Street, New York City
National Treasurer: GORDON H. GRANT 137 East 66th Street, New York City
National Regional Committee, Chairman: GEORGE PEARSE ENNIS 67 West 87th St., New York City
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SLOGAN, SLOGAN — WHO'S GOT A SLOGAN?

Like a pebble cast in a pond, the postoffice of letters on the hundreds of letters that are being received by the National Chairman in response to the League's call for a Slogan of responsiveness and progressive spread. Starting with replies from New York and its environs, letters have come from New England, the Middle Atlantic States, the South, the Middle West and now, as this copy is being prepared, from west of the Mississippi River. In order to give full opportunity for the friends of art in America, wherever resident, to have their say, suggestions for a League Slogan will be received up to May 1. A résumé and report will appear here in the 1st June issue of THE ART DIGEST, unless some matter of national importance may make it necessary to use the League's Independent Department for it, and to defer the publication of the Slogan Contest results to the earliest possible date after June 1. That there shall be no misunderstanding regarding the \$10 prize, it may be well to make here the following definite statement:

The American Artists Professional League does not use its funds derived from membership dues for any prize. The National Executive Committee accepted with thanks the proffer of the \$10 prize money from a lay friend of American art who expressed his opinion that even so small a prize would add zest to the Slogan contest.

There is evidently news value in the Slogan contest. The half column that appeared in

a prominent place in the main news section of the New York Times, Sunday, April 3, has been clipped and enclosed in many letters, from far and near.

To read through scores of the Slogan letters is heartening because the desire to help is so evidently wide-spread.

The president of an insurance company in Iowa writes: "The right slogan will do more for American art than all your advertising, and here is success to you."

From Yonkers, N. Y.: "I am very enthusiastic about the League and what it is striving to accomplish; and although I sent a slogan yesterday, I have decided to send this other one which I thought of later."

A well known art dealer sends no fewer than thirteen slogans, with the comment: "They do not seem particularly good, but they might serve as ideas for better ones."

Nothing is more difficult than the writing of a really good slogan.

Somewhere, lying fallow in the mind of an American, must be the words of an ideal slogan that will serve to focus due attention of all on the admirable arts and crafts of America.

These few words, that the League seeks, should be true and trenchant, militant but chivalrous, inspiring—stimulating the average American to love and to acquire that which living American artists are reproducing.

THE SLOGAN CONTEST WILL REMAIN OPEN UNTIL MAY 1st, 1932.

A Milwaukee Row

[Concluded from page 7]

We had it, but Mr. Bradford isn't the type of artist who would prostitute his art to paint a picture. He wasn't hired to paint a magazine cover. The judge may be a brilliant man in law, but he doesn't have an acquaintance with art. European professional men usually have a better knowledge of art." The Milwaukee newspapers championed the cause. The *Sentinel*, calling attention to the fact that the new courthouse cost \$10,000,000, said: "The board of supervisors, which spent \$1,000,000 on all of these 23 pictures than on the sybaritic adornments of the board room, got \$7,000 worth of murals. If the supervisors had got as much value for the taxpayers' money in their other purchases of necessities, the courthouse would not have cost so much."

The *Journal* bitterly said: "It is probably all, both for the judge's pocketbook and for the general decorative unity of the courthouse, that the judge did not take a dissection for the panelling of his room, or the floor, or the bench, and decide to remodel his quarters . . . After all, the courtroom is not the judge's private study, and there is something to say for not tampering with public property—even by a judge."

THE ART DIGEST presents without bias the news and opinion of the world.

Sacco-Vanzetti Series

More proof for those who feel that the accent of "art for art's sake" is slowly being lessened, that many artists are turning to theme painting again, and that, the painting lesson having been learned, the artist may now turn this knowledge to "story-telling," pictures without fear of scorn, is furnished by the exhibition of the series of paintings, "The Passion of Sacco and Vanzetti," by Ben Shahn at the Downtown Gallery, New York.

Shahn, who was introduced by this gallery two years ago in an exhibition from which 20 canvases were sold, has based his new group on an issue which held public attention for a long period. Using the gouache medium, he has portrayed the main actors—Sacco, Vanzetti, Judge Thayer, the committee of three, the court room and many intimate details of Vanzetti's life. According to one writer, the story-telling element in the paintings is ably supported by Shahn's ability to interpret the spirit of each act.

French Museum to Build

Plans have been approved by the trustees of the Museum of French Art of the French Institute in the United States for the construction of an eight-story addition to the present headquarters at 22 East Sixtieth Street, New York. A large auditorium, exhibition galleries, a library, class rooms and offices are provided for in the plans. On the third floor a room will house the Empire collection bequeathed to the institute by Mrs. Leonard G. Guinlan.

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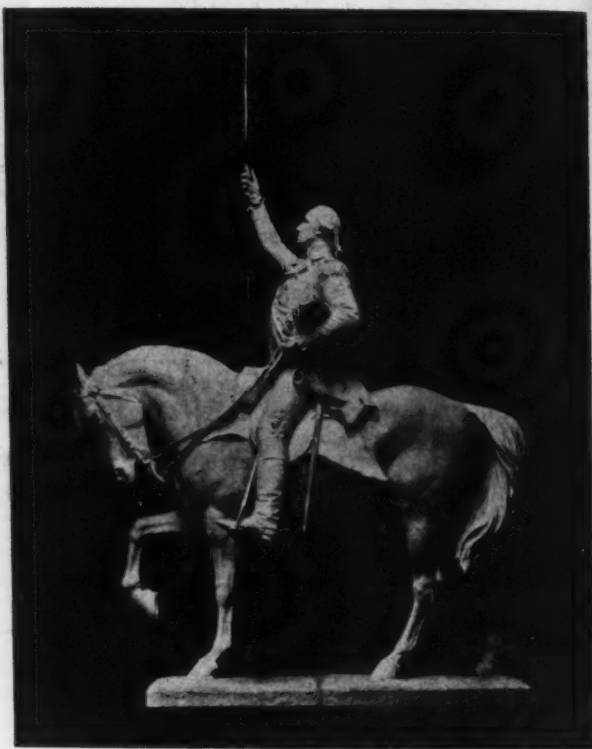
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Sculptured History, Rather Than Baby Fountains, Mark This Show



"The Youthful Franklin" (1723). First Model by R. Tait McKenzie.



"General George Washington," by Daniel Chester French and Edward C. Potter. Bronze, After Original Statue in Paris.

Reproduced above are two examples from the exhibition of American sculpture being held at the National Gallery in Washington as part of the Washington Bicentennial celebration. Supplemented by murals, it is the most important sculpture exhibition held in America within recent years, according to Dorothy Gaffly in the *Philadelphia Inquirer*:

"Sculpture within the gallery offers a swift résumé of what has been accomplished in this country within the last 75 years, with particular emphasis upon works touching the history and significant personalities of the country. With this thought uppermost, it is not surprising to find that the tone of the exhibition is quite different from that of the average

sculpture show. There are a few baby fountains and sporting nymphs to fill in spaces, and to alleviate the dominant sense of the historical, but they are comparatively inconsequential. One is impressed rather by the march of sculptured history and by what the exhibition has to reveal concerning the development of the sculpture medium."

Imperiled

An appeal for nation-wide aid is saving America's historic monuments from destruction has been issued by the American Institute of Architects. The immediate danger spot is Charleston, S. C., where priceless XVIIIth century landmarks are threatened. A fraction of the fortunes yearly squandered on "quickly forgotten paintings" would conserve structures providing inspiration for future generations, declared Robert D. Kohn, president.

"There are splendid XVIIIth century houses in Charleston which are in immediate danger of being wrecked or torn apart piece-meal," asserted Kohn. "A lovely structure, the Manigault House, is already neighbored by a gasoline filling station in the best modernistic red, white and blue gasoline style. A visitor to this section is torn between the desire to cry and curse.

"We are not pleading for the sake of Charleston, but because the whole country would be the loser if these buildings were destroyed. Hundreds of thousands are spent annually for paintings, only to have them buried with thousands of other pictures in those catacombs of all arts—our over-large museums.

"Over a hundred thousand dollars was paid recently for a picture now hanging in one

of our greatest museums, an ephemeral art of a pet artist recently deceased, which picture, I dare to predict, will not be looked at by any discriminating person twenty years hence. The price paid for this one picture would conserve two or three Charleston houses and their gardens, if we adopt some such scheme as that of the Monuments Historique of France. Once a building is designated there as a historic monument, the owners may not change it without consent of the government, and in return the government makes itself responsible for keeping the building in reasonable repair."

In the United States, Mr. Kohn pointed out, the government does not foster the preservation of historic monuments, this duty devolving on individuals.

"A notable case of restoration or rebuilding has been done at Williamsburg, Va., through the munificence of Mr. Rockefeller. Here and there we find a group of citizens trying to protect fine old buildings from wreckers. Savannah, Ga., is trying to get a zoning law which will protect the neighborhood of such structures from the invasion of inharmonious buildings."

The committee appointed to devise measures of preservation is as follows: Fiske Kimball, Alfred L. Kocher, Dean Everett V. Meeks, Horace W. Peaslee, Albert Simons and Robert D. Kohn.

Craven Heckled

Thomas Craven has completed his lecture tour on the Pacific Coast but his dynamic "continues to explode," writes Arthur Miller in the *Los Angeles Times*. "No one ever succeeded in planting so many ticks under our artists' skins as this little smiling blasphemer. The heckling he received at the California Art Club and his rapid comebacks are history. 'You are all imitation French artists,' he told the boys and girls. 'Who,' asked the sculptor, 'do you consider a good American sculptor?' 'There has been no sculpture since Michaelangelo,' came the answer like a flash.

"But to Emil Kosa, Jr., painter, must go the palm for pinching Mr. Craven's foot. Says Craven: 'Each artist is operating his own little racket.' 'It seems to me, Mr. Craven,' Kosa remarked, 'you have found a pretty profitable little racket yourself!'"

A Commission for Milles?

A proposal that Carl Milles, Swedish sculptor, be selected to design the fountain in the new Aloe Plaza, St. Louis, has stirred agitation for an open competition among sculptors. The city will spend \$50,000 for the fountain but the project may be delayed several years because of finances. Milles' sculpture was recently shown at St. Louis.

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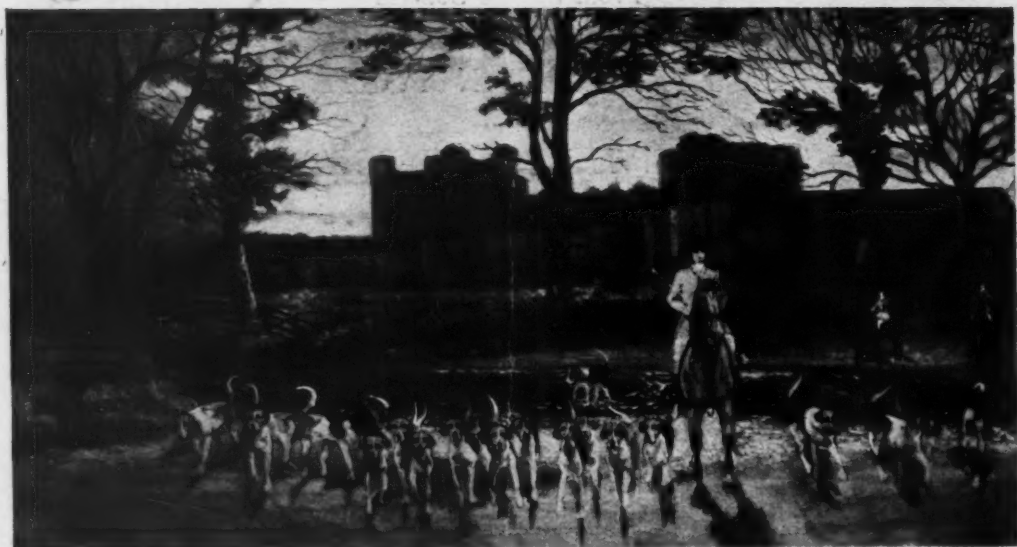
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